



A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XVI—No. 2.

CHICAGO, NOVEMBER, 1895.

TERMS, { \$2 per year, in advance.  
Single copies, 20 cents.

“THAD” VERSUS THE MACHINE.

BY GEORGE ADE.



SURELY it was the guiding hand of fate that led me to a certain eating house on the South Side of Chicago. An early assignment had taken me into a neighborhood with which I was not familiar. By the time the paltry piece of news had been run down and captured and condensed into a few scratchy notes, it was time to eat that intermediate meal which calm and civilized people term “luncheon,” but which in the hurry of a Chicago day is usually little more than a bite and a swallow. Fate kindly took me past several fly-specked places and showed me the restaurant that had clean curtains and some old-fashioned house plants in the window.

The interior was very clean. A benevolent appearing man with an alpaca coat, a heavy gray mustache and a pair of steel-rimmed spectacles stood behind the combination desk and cigar case.

“Just take a seat,” he began. Then he stopped. I could hardly believe my eyes.

“Thad?”

“Right the first guess,” he replied, and he reached his hand over the counter. While our hands were clasped I recalled all the things that shall be told in the next paragraph.

“Thad” had been “Slug 3” on a morning paper that tried to fill a long-felt want and failed because there was no long-felt want to be filled. One of his friends in the office had been a callow and doubting youth who often wondered, just as the paper was about to go to press, if he had really been called to “journalism.” The town had a population of 8,000, and claimed 12,000. It was a quiet town, and on sleepy evenings when the pop-

ulation had gone to bed at nine o'clock, the callow youth sat at his table and clipped state news and worried over the instructions given him to get out a “bright, crisp local sheet.” In addition to being the local staff, he edited country correspondence and read proof. “Thad” often told him he earned more than his salary, which was about one-third the amount paid to a fairly fast man at the case. Furthermore, “Thad” gave him the encouragement which he needed much more than he needed salary. When the paper went to join the vast majority of bright and crisp sheets, “Thad” started to Chicago, leaving an unpaid “string” at the deserted office. In time the local staff followed to the great city where the hopes of old men and young men center, and there one day he met “Thad” on the street. That time “Thad” was working. The next time he was “subbing.” And although they had not met for two years previous to the day on which I entered the restaurant, I was compelled to admit in my soul that during those two years I had not inquired for “Thad” or even once wondered what had become of him. Other affairs had kept me busy to the point of distraction.

Yet here was “Thad,” and with the hand-clasp all the neglected fellowship returned.

We began with the usual commonplaces.

“What are you doing here?”

“What are *you* doing here?”

“Just looking up a small story; but you don't mean to tell me that you —”

“Yes, sir; I'm the whole thing here — foreman, night editor and father of the chapel.”

“And you've left the case?”

“Sit down and give the girl your order. I'll talk to you while you eat. You thought I'd be a compositor all my life, didn't you? Well, you don't see any key-board on me, do you? Can I put a

meltin' pot on my shoulder and run type down my sleeve? Am I good for six thousand an hour?"

"Not unless it's clean copy."

"Well, I should say not. If you want to know why I'm here, I'll tell you in one word—machine."

"Oh, I see—typesetting machine."

"You didn't think I meant sewing machine, did you? Let me tell you something. When I was foreman in the old Princeton *Gazette* office, twenty years ago, we took out our Washington hand-press and put in the first power press they'd ever seen in that part of the country. I had a cub in the office by the name of Bill Burt, and, after we got the press to work, he said to me one day: 'The day's comin' when they'll set type by machinery.' I told him that when I saw a machine settin' up copy, I'd be ready to go out of the business. That boy

"How do you like managing a restaurant?"

"The hardest part of it is keeping dressed up all day. If I could peel my coat and smoke a cob pipe I'd stand it better. For a long time I couldn't get to bed early, but I'm getting over that now and I suppose that after I've been here a couple of years I'll forget the boxes. Must you be going?"

"Yes, I have to get in."

"Well, here, have a cigar on me, or on the house, rather. What kind of a cigar do you want? These in the upper-case boxes are 10 cents apiece. I'll give you one out of the K box. It's a big one and you'll find it all right. I call that size the long primer font."

"When will I see you down town?" I asked, as I pocketed the change.

"Whenever they stop using machines."



A SERIES OF CONTRIBUTIONS TO THE

operates a machine today, and I've kept my word. I'm out of it."

"You could get a place if you wanted it, couldn't you?"

"All of us can't. It's a plain proposition. Every time a machine goes in it takes the place of four men, or maybe five. When they first put them in, lots of people said there'd be so much extra composition that compositors and machines would both be busy. Just the same, the town is full of subs today. I can name you twenty good printers who don't get a day's work in a week and I can name you twenty more who have gone into other work. There are too many printers, that's the size of it. The publishers are going to use machines on all the work they can and there's no use of fighting them. I got tired of hanging on the ragged edge. My son-in-law owns this place. I'm running it and he's working in a wholesale house down town. I happened to have a little money. Most of the boys out of work haven't anything ahead. You know what kind of men printers are. They have their hands in their pockets all the time. They find that they can earn so much and then it comes easy to learn to spend just about what they make."

Written for THE INLAND PRINTER.

#### THE FINANCIAL END.

BY AN EMPLOYER.

**D**EPLORABLE as it may seem, it must be admitted that printers as a class are not looked upon as good financiers in the business world.

There are many reasons given for this noteworthy fact, each of which, in a measure, explains the situation. One is that printing material depreciates so rapidly in value when once in use that only a small percentage is realized in case of a forced sale. Another is that, even though an office is flourishing, it is necessary to buy so much in order to keep up with the times that the earnings are consumed as fast as made, leaving no surplus with which to build up a credit. Still another reason is that the capital required to carry on a given amount of business is larger than in almost any other industry. Then, again, the spot cash outlay for wages and incidentals is very high for the amount of work done. And so it might be possible to enumerate many other reasons, all tending in the same direction.

But when all this has been said, it still appears strange that men of so high an order of intelligence,



shrewdness and integrity should stand so low in the financial scale. There must be some underlying causes which have not yet been satisfactorily explained. Let us reason it out and see if we cannot arrive at some conclusions worthy of our serious consideration.

Most proprietors of printing offices have graduated from the case. They have received no commercial training in their youth, and must learn the ways of the world after they have invested their earnings in a plant and are engaged in an up-hill fight against men of much larger experience, whose wits have already been sharpened and whose position is far more secure.

Here is where the trouble begins. Most men in starting a printing office will rely too much upon the promises of others who have guaranteed them

habits and reputation when he starts in business. If he can pay them promptly when the accounts are due the first few months he will find that he has made friends all around and that he can get his orders filled, even though they exceed the line of credit which has been granted to him. He has in the meantime also established a reputation for careful and business-like methods at the bank where his funds are deposited, and this will stand him in good stead later on.

How many, however, of those who read this started in this way? Instead of nursing their credit they have been reckless. They consume the money they had when they started and then open up accounts. Their faith in human nature is strong—they trust their friends, they trust business houses without inquiring into their commercial



NATIONAL BLACK AND WHITE EXHIBITION.

work—promises which usually fail to materialize. They are too confident of their ability to secure business. The work of soliciting must be learned like everything else, and it is about as discouraging a job at the start as could be conceived. They are also too sure of their ability to please. Many a man who has always done his work to the entire satisfaction of his employer finds that, when he is working for a hundred men, he must conform to the ideas of each, very often against his better judgment.

The consequence is that, when a man first starts in business, he does not realize what a rough road he has to travel. He invests all his money, sometimes to the last dollar. This is a sad mistake. If he were to reserve a part of his money, buying less for cash, it would be greatly to his advantage. But even those who do reserve a part of their money fail to use it to good advantage in building up credit. In most instances they will not ask for credit at the start when they have the money to pay for what they buy, but they wait until they have consumed it, and then ask for credit because they must have it.

There are few business houses that would refuse credit to at least a limited extent to a man of good

standing, they trust even strangers who have smooth ways. But when they apply for credit themselves they find they are put through a sweating process that makes them squirm. Their age, religion, habits, families, antecedents, prospects, associates, as well as their resources and liabilities, are inquired into in a manner almost, if not quite, insulting. If they can withstand this searching scrutiny a small line of credit is allowed them. They find that when accounts are due they must come to the scratch. If they falter, a black mark is placed opposite their names which is harder to erase than they had dreamed.

Nearly every one of us has faltered in this way. The printer is ambitious and overestimates his strength. He takes pride in improving his office. He spends his earnings in enlarging his plant. The time is sure to come when he finds himself very short of money. He finds he cannot pay his accounts as promptly as he would like to. He goes to his heaviest creditors and tells them he is hard up, but is earning money right along and will pay as soon as he can. He finds his creditors very lenient. They will take his notes for 30 or 60 days. Here is an easy way out of his difficulties. The problem is solved. Why didn't he think of that

before? He begins paying in notes and the chances are strong that he never quits. He is easy again for awhile. He buys more machinery and type. But presently he finds that the notes come thick and fast upon him. He finds that his creditors expect him to pay his notes on the day they are due—that he cannot put them off for a few days as he would an open account—and an extension is looked upon as a great accommodation. He goes to his banker to see if he can borrow some money, but when he applies for it he imagines he can see the faintest trace of a sarcastic smile around the corners of the mouth of the money-changer when he is told that his account is not large enough to warrant accommodations.

But still he is not discouraged. He has always earned money and there is no reason why he shouldn't crawl out from under his load of debt.

Right here he approaches another crisis. If he is wise he gets rid of his debts before branching out any more. If not, he figures out that by increasing the capacity of his office he can earn more money and soon regain his financial balance. If he takes the latter course he continues to do business to the limit of his credit. An unusually tight spell comes and he is hard pushed. He cannot borrow money from his bank, so he will borrow it just once from the usurer who has been sending him circulars right along. No man can pay such rates of interest and live, but he will do it only once. He does it once, and he does it again. Part of his earnings soon regularly go in ruinous interest rates. He finds things are tightening about him. His credit is still good, but in order to maintain it he must stoop to all sorts of tricks and subterfuges. He approaches to the verge of dishonor. The banks soon know him as a man whose notes are paid with an uncertified check after the close of business. The next morning he "hustles" to make the check good at his own bank before it reaches it from the clearing house. He is disappointed in his efforts to collect the necessary money, and he goes to some one to borrow the money for a day or two. His friend has no money, but will "swap" checks. In his anxiety to preserve his credit he "swaps." He has placed himself under obligations to his friend and will be called upon to return the favor, and he cannot refuse. Soon the banks regard his checks with suspicion. Some of them are dishonored. His credit suffers. He is called to account here, there and everywhere. He realizes that he is in deep water, and that he has developed from one of those who suffer on account of the sins of others into one of the sinners. He is no longer stung by the feeling that his credit suffers on account of being a printer, but rather with the reproach that he is one of those that have dragged the credit of the craft into disrepute.

Meanwhile he has been learning. He looks back and sees all his mistakes. If he could only

wipe off the slate and begin over again he would be an extraordinary business man. But he is as helpless as if he were nailed to the cross. He cannot go back. He must break down the unsavory business reputation he has established. To do this is by far harder than to begin anew. His creditors give him advice by the barrel. But he needs money, not advice. He has learned by experience, which is a much better teacher than his creditors, but he is unable to profit by his experience. He is set down as a poor business man, but, in truth, if he only had another chance, perhaps he would display greater business ability than any of his advisors. In this predicament he worries along from month to month and year to year, wearing away his life and making no headway. Sometimes he succeeds in rising above these conditions. Oftener, however, his creditors become tired of bolstering him up and he goes into bankruptcy. The credit of the entire printing fraternity has received another blow.

Have I overdrawn this picture? I hope I have, for it is a gloomy one. But I would advise any young man who is about to embark in business to ask some of the older proprietors whether he cannot profit by taking the lesson to heart.

Written for THE INLAND PRINTER.

#### LOCKING UP FORMS FOR ELECTROTYPING.

BY F. J. HENRY.

THERE are printers who do not need any hints regarding the proper condition in which forms should be when sent to be electrotyped, they, by the exercise of native skill and by experience, having become fully competent to lock up forms, either book or job, so the electrotyper can feel certain that there will not be any complaint about crooked lines in the plates. It is not for experts that these lines are written, but for those who have not had experience in work of the kind mentioned.

Whether type is to be used on the press or a plate is to be made there should be care exercised in the composition—proper spacing and justifying of matter, as is usual with good workmen—so that when the form is locked in the chase every part shall be tight and firm, without any necessity for undue driving of the quoins to prevent some portions from dropping out when the form shall be lifted from the stone. Usually, if the form will lift when the quoins are pressed up with the fingers, it is thought the form is well made up; that is not, however, always a proper conclusion, for sometimes, in driving the quoins, lines of type or rules will become crooked and the form put in bad condition generally—therefore, a proof should always be taken and examined after the form is tightly locked and, if not found to be all right, the necessary alterations made; otherwise there will be the same, or

worse, crookedness in the plate. Many printers, accustomed to locking up forms for the press, do not understand why it is necessary to have forms locked so very much tighter for electrotyping. On the press, forms are subjected to no more severe strain than the suction of the rollers, whereas, in electrotyping, the form is subjected to a pressure of several hundred pounds, as the molding composition must be pressed into and fill the type in order to make a sharp mold; thus, if the form is loose in any part, the wax will be forced into the loose parts and crook the lines, or possibly some of the type will be pulled out in separating the wax mold from the form. Frequently the "rush" of the wax is sufficient to bend rules, to force lines away from cuts, and even break small type.

Guard lines, or bearers, should be placed around each page or piece that is to be separated in the electrotype. The guards should be of metal. Recently, guards made of wood have been placed on the market; such were discarded many years ago so far as use in electrotype forms is concerned—they are cheap, in first cost, but they swell and shrink, therefore cannot be relied upon for being type high. If too high, the plate will be made uneven by the guard resting on the backing pan and preventing the type from touching the pan, making the plate thinner near the edges than elsewhere unless the finisher beats down the guards before shaving the plate; in that case the guards are sure to be beaten lower than the type and letters are likely to be battered when the plate is being shaved. Guards should be placed with the low side against the type; never put the high part of the guard against the type—it would be liable to break any kerned letters at the end of lines and also make it very difficult, if not impossible, for the finisher to dress the side of the plate. Do not suppose one guard, or a guard with a reglet on one side, will be sufficient; use two guards between each page in a book form. With only one guard there is not sufficient space to cut the pages apart without cutting away so much of the type-high part of the guard that there will not be proper protection for the type. Under some circumstances a guard, turned upside down, with a nonpareil reglet on each side, may be used, but it is more trouble to put in the three pieces than to use two guards. So far as possible, metal furniture and metal quoins should be used, but a large majority of the printing offices, in this country, at least, have only wood furniture; it is usually made of cherry or mahogany. The

pieces should be straight and true, with square edges. The best wood quoins are made of hickory; if they are not square and true they are unfit for use and should be cast aside—destroyed—not put in the drawer to cause trouble. Never use two quoins, side by side; whether the narrow ends are placed together or the narrow end of one is placed against the wide end of the other the quoin will not fit the bevel of the side-stick; the bearing being only at one end, both the quoins and the side-stick are certain to be destroyed.

In the selection of a chase take one that is sufficiently strong so the sides will not spring when locking up, and thick enough to give proper support to the type; it should be one and one-half inches,



SOME INITIALS BY J. T. McCUTCHEON.

From "Stories of the Streets and of the Town," by George Ade, in the Chicago Record.

each way, larger than the form, outside the guards, which will allow plenty of room for side-sticks and quoins. When metal furniture is used a larger chase is not as objectionable as when the form is locked up with wood furniture, but with either metal or wood the form will be less liable to be forced out of shape and will be more firmly held if the chase is the proper size. Chases have, or should have, at least one square corner; sometimes they are all squared and the sides made true, but usually cast-iron chases have only two sides and one corner squared, the other corners being made rounded to make the chase stronger. For a form larger than about 14 by 12 the chase should be of wrought iron.

Sometimes a printer accuses the electrotypist of unlocking the forms. No electrotypist unlocks a form unless it is necessary to do so to fix it so it can be molded. It frequently happens that wood furniture shrinks so that when a form is placed in the molder's hands it is too loose for molding. The careful electrotypist always tries the quoins before venturing to mold a form; without this precaution there would be likely to be a larger amount of "pi" in electrotype shops than *pie* in some bake-shops.





BY CHAS. H. AULT.

I HAD arrived in Antwerp the evening before. I was completely fagged out with the hardships unavoidably attendant on the well-nigh incessant sight-seeing of a tour through queer, old, water-logged Holland. I had encountered unseasonably cold weather, too; had nearly frozen on a trip down the Rhine the week previous, and my bones still ached with the cold I had then taken. My eyes were so jaded with the continuous round of tourist work that I betrayed but slight interest when that much-uniformed, gilt-buttoned functionary, the porter of Hotel St. Antoine, suggested that I might commence the day with a visit to the Plantin Musée near by.

Of course, I had intended seeing the museum—it was the principal thing I had come to see in this most interesting, cobwebby old town—but that moment did not seem to be the exact time I wanted to “do” it. Anyhow, the worm will turn some

time and a tourist of independent spirit resent, in a measure, officious but well-meant suggestions of the European interpreters, guides and porters. The day, therefore, was well advanced before I finally set out to see the celebrated old printing office. On the way thither I was spotted by one of the hawk-eyed guides who are always on the watch about continental hotels for unwary tourists. The guide’s terms were reasonable, one franc per hour, so I capitulated without a struggle, and he owned me for the rest of the day. Notwithstanding the warnings of the guidebooks against employing guides, this man proved really valuable, not only through knowing many important facts I was desirous of learning, but actually protecting me against the attentions of the museum attendants, who, I afterward found, were insatiable in their greed for tips.

As you walk through the narrow streets, bordered with quaintly-gabled houses, you are gradually being prepared for the first view of the museum, but, when at last you step into the imposing entrance-way, I think you would find, as I did, a sense of perfect joy in that the place had not been too enthusiastically described. With the aid of the accompanying illustrations it will be comparatively easy to gain at least a relative idea, but even then there will be lacking the atmosphere of antiquity and intense interest, permeating the whole place, which envelops the visitor.

Founded in 1555 by Christopher Plantin, a Frenchman, the printery was successfully con-

*In onderfrond bethoudt ontfangst, is geliefd van  
Go. Baltazar Moretus die penne van befoender  
guldere dat is bethoudt van by vaderd pleyer  
Eysenbrou door my gheschiedten tot hantfeyder  
boudstijl seldt die quitaant mit my fande gfe  
frans in onderfrond dets 27 April 1612*

*Petrus Pauw Rubens*

REPRODUCTION OF WRITING BY PETER PAUL RUBENS, WHO MADE  
DESIGNS FOR THE ESTABLISHMENT.

ducted by his descendants until it was purchased, by the city of Antwerp in 1876, from Edward John Hyacinth, the last male descendant of the long line of printer-princes. The history of the establishment is interesting and would take far more space than that at my disposal here. The tale of the shop would be a recital of the history of the Netherlands and the fierce battles and sieges constantly occurring during the long years of its actual operation. But the proprietors were capable, politic men, always on the right side; and aided, no doubt, by its proximity to the cathedral of Antwerp, the



PROOFREADERS' ROOM.

## LE BONHEUR

### DE CE MONDE

#### SONNET

A voir une maison commode, propre & belle,  
Un jardin tapissé d'espaliers odorans,  
Des fruits, d'excellent vin, peu de train, peu d'enfans,  
Posséder seul, sans bruit, une femme fidele.

N'avoir dettes, amour, ni procès, ni querelle,  
Ni de partage à faire avecque ses parents,  
Se contenter de peu, n'espérer rien des Grands,  
Régler tous ses desseins sur un juste modèle.

Vivre avecque franchise & sans ambition,  
S'adonner sans scrupule à la dévotion,  
Dompter ses passions, les rendre obéissantes.

Conserver l'esprit libre, et le jugement fort,  
Dire son chapelet en cultivant ses entes,  
C'est attendre chez soi bien doucement la mort

Imprimerie Plantinienne, Anvers.

REPRODUCTION OF SONNET PRINTED ON OLD HAND-MADE PAPER,  
ON ONE OF THE OLD PRESSES, WITH TYPE MADE IN 1610.

plant was never destroyed, through the respect always paid by combatants to the sacred property of the sanctuary. So today the buildings in which Plantin first set up his two quaint presses, patterned after Gutenberg's, together with the presses, and the old type, are preserved for the admiring inspection of those interested, as well as the additions built on in 1761-1763, since which time not a brick has been laid or an alteration made.

The prosperity, so long continued, of this remarkable family was due principally to the

exclusive concessions granted by the various Popes to print all the authorized Bibles, prayer-books, breviaries, and many other publications of the Roman Catholic church, and for two and a half centuries these were issued from this Antwerp pressroom by hundreds of thousands. This, along with the printing of the ordinances and placards of the city of Antwerp, was, after the first hundred years, all they undertook, so that, when in 1662

## THE HAPPINESS OF THIS VVORLD

#### SONNET.

To have a cheertul, bright, and airy dwelling-place,  
With garden, lawns, and climbing flowers sweet;  
Fresh fruits, good wine, few children; there to meet  
A quiet, faithful wife, whose love shines through her face

To have no debt, no lawyer's feud; no love but one,  
And not too much to do with one's relations.  
Be just, and be content. Nought but vexations

Arise from roadying the great, when all is done.  
Live well and wisely, and for grace petition;  
Indulge devotion to its full fruition;  
Subdue your passions -- that is the best condition.

Your mind untrammelled, and your hearth in Faith;  
While at your business give your prayers breath;  
This is to rest at home, and calmly wait for death.

TRANSLATION.

Balthasar Moretus II. inventoried his possessions, his fortune amounted to 341,000 florins, or about \$400,000 in our money. Plantin himself, indeed, left a fortune of 175,000 florins, or about \$200,000, when he died in 1589.

The buildings surround a paved court, in which is a sundial, and there are none which do not bear the finger-marks of Father Time. Under, however, the careful supervision of the municipal authorities controlling the museum, everything is kept in perfect

order and as nearly as possible as it must have looked after a Saturday night clean-up. Forms and galleys are on the imposing stones. The presses in orderly row, some with forms, are ready for running on Monday morning. In the type-foundry the fires seem to have just gone out, though it is years and years since the last hot metal was ladled in the dim old room. Coming to the proofreaders' room, with its quaint leaded windows, high-backed settles and broad-topped tables, copy and proof lie about as if waiting for the re-

turn of its venerable habitués. Passing through the library, you see the crucifix before which the workmen came daily to hear early mass before commencing work. In cases round about are samples of the finer work turned out by the house. The countingroom's walls are hung with stamped and gilt leather, while its one large window, protected by thick bars of solid iron, bears silent witness to the functions of the room. In the living rooms—for the family lived and died on these premises—are many evidences of the prosperity

of the old-time occupants. On the walls hang paintings by the most celebrated masters of the time—many of them by Peter Paul Rubens. The palatial drawing-rooms have Italian marble mantelpieces chiseled by famous sculptors, walls covered with rare Flemish tapestries or rich damask, floors of parquetry and ceilings and wainscoting beautifully carved in oak. Then there are the bedrooms where were born the future printers, the nursery where they played in childhood's happy

days, the very beds on which they closed their eyes in eternal sleep.

The inspection of room after room is a labor of love, or a task of most enthralling interest, and those who had allotted an hour's time to the museum more often find half a day has elapsed before they emerge, tired and dazed, into the shadows of the mediæval structures clustered thickly around.

All in all, this quaint old relic of bygone times is alone well worth a trip across seas to visit, and, on the day when it was my privilege to saunter for the last time through its de-

serted halls, I left the place with a feeling as if something was indeed lost to me forever. That evening, as we slowly steamed down the lazy Scheldt, the cathedral tower, gilded by the setting sun, seemed to mark appropriately the location of what is, in truth, a printers' shrine.

A YOKOHAMA jeweler informs the public as follows: "Our shop is the best and obliging worker that have everybody known. Work own name or monograms on any design or orders. We can work how much difficult job with lowest price insure. Please try. Once try."



CHRISTOPHE PLANTIN.  
THE FOUNDER OF THE ESTABLISHMENT, A. D. 1555.



Written for THE INLAND PRINTER.

### ZINC-ETCHED FEMALE DIES FOR EMBOSSING.

BY ELDON TATE.

THE method for making embossing plates by the zinc etching process as here given, will be found by many to be something new. While I do not claim to be the inventor, I pride myself on the fact that for at least eighteen months after having adopted this method I had no reason to believe that it was worked by others. Until I adopted zinc etching for the purpose, we had to rely on the engravers to do the work on the "female die." The quality of the resulting plate depended on the skill of the workmen. Sometimes the dies would have one or more of the following faults: They would be too deep, too shallow, too sharp, or not in register, the latter being the most common failing of hand-engraved plates. To overcome these objections I made use of the zinc etching process in place of the older method, and find it not only more satisfactory and reliable, but also cheaper. An embossing plate can be made from a proof taken from a wood cut or any other engraved plate, the proof in this instance taking the place of the negative, the light penetrating through the paper very readily. This proof should be on white paper—ordinary plated proving paper of about 100 pounds weight and fair quality, coated on one side only, I find satisfactory. A lighter weight paper will answer the purpose and allow of much shorter exposure. I find, however, that a more satisfactory print can be made through the heavier paper. To prepare the impressed proof for printing through, it is necessary to add something that will add body to the inked parts and render them more opaque. For this I use bronze powder applied with a tuft of cotton, while the ink is still soft. This bronze powder is allowed to remain on for at least five minutes, at the end of which time all superfluous powder is brushed off. I then proceed to make my print on the sensitized zinc and to etch it.

To the experienced operator the foregoing would be ample information. The amateur, however, will appreciate more definite details. The zinc plate to be printed on should be large enough to leave a margin of from two to three inches around the parts to be etched. It should be perfectly flat to obtain good contact and have a good, smooth surface, free from scratches and grease spots. The solution for sensitizing the zinc plate for printing on is as follows: The albumen of two eggs, beaten up and allowed to settle, will be found to give one and one-half ounces of cut albumen, and this is added to eight ounces of water, to which sixty grains of bichromate of ammonium has been previously added, and the whole filtered through cotton.

The proof is then placed in the printing frame (face up), with the sensitized plate on top. Per-

fect contact is as necessary in this as in the case of a negative. This work should be done in the dark-room. It is then exposed to light, and allowed to remain from three to five times as long as would be necessary for a good clear negative—about two to three minutes in sunlight, eight to twelve minutes by electric light at a distance of eighteen inches from lamp. It is then taken into the darkroom and the printed surface rolled up with etcher's ink. Care should be taken that too heavy a coating is not applied, and at the same time uneven distribution should be guarded against.

The plate is now ready to be developed. To develop, place it in a tray of water and allow it to remain three or four minutes, at the end of which time the ink on the unprinted or etchable parts can be removed by rubbing slightly with a tuft of cotton. If the ink on the printed or non-etchable parts does not adhere it is under-printed. If, on the other hand, the ink should stick to the etchable parts, supposed to be white, it is over-printed, and in either case should be made over. Supposing the print to be good, we will proceed to prepare it for the etching bath. Powdered resin is dusted on the surface, and when the inked parts are thoroughly covered it is rinsed off under running water, and a gentle rubbing with a tuft of cotton will be found necessary to remove superfluous resin; it is then dried off with a gentle heat and burnt in. This burning in should be gradual and not carried too far or the ink will spread. If, however, it is not sufficiently heated it will not resist the acid. Very little experience in this is necessary to determine the proper heat to be applied. The etching of this embossing plate is similar in all respects to the etching of line drawings, with this exception, that the bites should not be carried quite so far. When the required depth is gained the plate is cleaned by dipping in a solution of lye, and washed off with a brush under running water. It is then rolled up, the surface receiving a liberal coat of ink, and then powdered resin is applied.

To remove the resin from the parts to be etched, if the plate has been dried before powdering, it will only be necessary to hold it in front of a blower or bellows to thoroughly clean it. It is then melted in and re-etched. It will be found that the small shoulder will be partly removed, thereby giving a better plate for embossing than if a deep, sharp etching, such as is necessary for line work, was made. After cleaning in the usual manner with lye, the plate is ready for the blocker. It is advisable that embossing plates should be mounted on metal, but this is a question for the printer to decide.

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THERE have been things which looked very poor in theory, that proved highly successful in practice. One must have a theory before action in every undertaking. All actions were once theories.—S. O. E. R.



WALT WHITMAN.

Half-tone reproduction from drawing, by  
FRANKLIN ENGRAVING AND ELECTROTYPING COMPANY,  
341-351 Dearborn street, Chicago.





[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, EDITOR.

*Published Monthly by*

## THE INLAND PRINTER COMPANY

212-214 MONROE STREET, CHICAGO.

HENRY O. SHEPARD, President. C. F. WHITMARSH, Secretary.  
A. W. RATHBUN, Treasurer.

NEW YORK OFFICE: Room 197 Potter Building, No. 38 Park Row.  
J. CLYDE OSWALD, Manager.

CHICAGO, NOVEMBER, 1895.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

### SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings, per annum, in advance. Make foreign money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

### ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and typefounders throughout the United States and Canada.

Patrons of this journal will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

### FOREIGN AGENTS.

M. P. MCCOY, 54 Farringdon Road, London, England.  
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.  
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.  
G. HEDELER, Grimmaischer Steinweg 3, Leipzig, Germany. An den-  
selben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

### THE BRADLEY COVER DESIGNS.

AS previously announced, the present number of THE INLAND PRINTER begins the series of six issues with cover designs by Mr. Will H. Bradley. There is given in this first design an inkling of the quality of the designs to come. The appreciation which Mr. Bradley's work has met is not the appreciation of those who merely follow the fashion. The class of publishers in which Mr.

Bradley finds his clients is an evidence of this. If more evidence were needed, the opinions of the best artists in America is that in absence of mannerism and purity of design he is without a parallel. In accordance with our announcement in the October issue we have reserved a number of the covers of this issue to replace those marred by handling or otherwise rendered unsuitable for binding. These will be furnished to subscribers at a nominal sum.

### TECHNICAL CLUBS AND TECHNICAL SCHOOLS.

ON the value of technical clubs in the printing trade there seems to be but one opinion, excellently well expressed in the essay by Mr. F. A. Gehring, the president of the Technical Club of Rockford, Illinois, published elsewhere in this issue. In regard to technical schools, however, there is a considerable difference of opinion between the faculty of such institutions and many of the employes and workmen engaged in the trades, the technology and practice of which the schools purport to teach. The technical schools being business enterprises are conducted on business principles—in other words they must be made to pay—and, therefore, employers and employes in the trades do not look upon them with unqualified favor, competition being keen enough in their estimation without the encroachments of the technical school.

### THE INVENTOR OF ILLUSTRATING BY TELEGRAPHY.

IN last month's issue of this magazine there appeared an account of Mr. W. H. Lowd's device for sending illustrations by telegraph. We have received from Mr. S. H. Horgan, of New York, indisputable evidence of his priority of claim to that invention. In a newspaper clipping dated July, 1886, there appears an account of Mr. Horgan's newspaper chart, which is almost identical with that presented by Mr. Lowd but less complicated. Mr. Horgan's device was first used in 1879. In 1888 the practicability of the chart was shown in telegraphic dispatches sent to the New York *Graphic* during the famous rowing match between Hanlon and Trickett over the Thames course in England. The correspondent of the *Graphic* followed the rowers in a steam yacht, dotting down by points upon his chart the fluctuations in the race and connecting them by lines. When the race was over he hastened to London and cabled the key words in pairs to the *Graphic* in New York. As fast as the words came they were made into a picture of the whole scene in the New York newspaper office. The race took place at 1 o'clock, London time. There is something over five hours difference in time between London and New York. At 12:30, New York time, the *Graphic* was selling on the streets of New York with the whole race accurately pictured out. Only twenty words were



required to be telegraphed. Mr. Horgan, when manager of the art department of the New York *Herald*, used his chart to good advantage in the interest of that paper. In a description of his invention in the *Electrical Age*, of December 10, 1892, its utility in the Harvard-Yale football match was graphically described.

#### ILLUSTRATIONS OF THE ATLANTA EXPOSITION.

**D**URING the World's Columbian Exposition the mistake of including among the concessions the right to take photographs of the exhibits and all features of the fair was abundantly evidenced. It is not a very daring assumption that the first and primary idea of any exposition is publicity. It is generally believed that the most effectual aids to publicity are illustrations. Anything that would tend to nullify the main purpose of the exposition would naturally suggest antagonism from its management. With the ambition, however, of making the fair a financial success in the narrowest sense, and without regard to the value of the publicity that might, unrestricted, radiate from it throughout the world, for the sake of a few thousand dollars a concession was given for the exclusive right to make illustrations and to take photographs inside the fair precincts. That the World's Columbian Exposition suffered severely from this method of raising funds there can be no question, and the injustice to exhibitors resulting therefrom was manifested very clearly in the earlier months. At the Cotton States Exposition the same policy as that pursued at the World's Fair is in force—only more strict and objectionable. We understand that there is some feeling manifested that the Department of Publicity and Promotion is not fulfilling its mission to the satisfaction of some of the fair officials. We assume that if the department had not been crippled in its means of effective service Mr. Cooper's management would have been above cavil. That his department is not giving the results expected might have been anticipated from the time the concession for taking photographs was made.

In the Department of Publicity and Promotion should be vested all the rights of taking photographs of the exposition and of the exhibits, and it is to be regretted that the committee empowered to act in the premises should have seen fit to withhold from Mr. Cooper the authority which properly belonged to his department. As it is, the holder of the concession may disregard the permits issued by the Department of Publicity and Promotion, to the discredit of the exposition and the aggravation of exhibitors.

In so far as the concession and its work is concerned, the conditions under which the privilege was granted must be observed by the fair management, unless it sees fit to purchase the concession

back in the best interests of the Cotton States. The privilege, we are told, was originally sold to two Atlanta dentists, and they in turn farmed it out to Mr. Arnold and others. The quality of the photographs made by the concessionaire are severely criticised by some visitors, and when permission is obtained to take photographs, the concessionaire demands that the proofs shall be submitted to him, and the right to copyright them be vested in himself. Mr. Arnold and those associated with him have purchased the concession to make money, and they have a right to protect themselves in any way they can. This, however, has nothing to do with the exceeding folly which made the right of taking photographs a concession. Every inducement and encouragement should be offered to those who desire to photograph the fair and its attractions, and to make illustrations of all kinds, subject only to the Department of Publicity and to the exhibitors.

#### LOSSES OF COUNTRY NEWSPAPER PUBLISHERS.

**I**F there is one thing more than another in the make-up of the average small country publisher illustrative of his lack of proper business training, it certainly is that of carelessness. We are moved to this reflection, first, by the fact that before us lies a newspaper the date line of which informs us it is published in South Edmonton. Whether South Edmonton is in the United States, Canada, or Central America we are unable to discover from a careful examination of the paper, and not until we devote ourselves to a close perusal of the advertisements, and especially the legal notices, can we make a guess at its probable location. Again, some of the large advertising agencies—perhaps all of them for aught we know—have printed forms which say in substance: "We cannot keep your books." One of these is filled out and sent to a publisher when he writes in for a statement of his account. He has neglected to keep a proper record of his transactions with the agency and when he thinks the time has come for a settlement is unable to say how much is due him. He therefore writes to the agency for the information and receives in return one of these blank forms filled out to fit his particular case. We were once informed by an employe of an advertising agency, the responsibility of whose position was sufficient guarantee of his claim to authority, that hundreds of thousands of dollars are owing to the publishers of the country because of this condition of affairs alone, and it is a fact that reliance is made upon it for a certain amount of profit to the business of the agents.

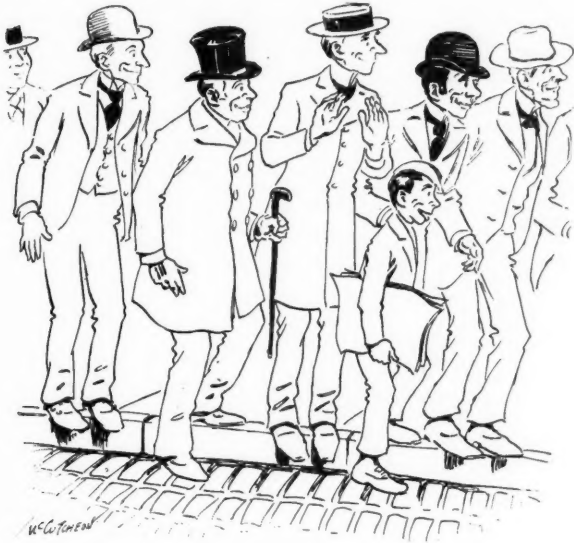
THE *Scientific American*, of October 19, publishes an interesting article on the improved "long run" web perfecting press manufactured by the C. B. Cottrell & Sons Company. The press prints a 33 by 46 sheet, running at a conservative speed of 3,500 completed sheets per hour.

Written for THE INLAND PRINTER.

## PUNCTUATION.

NO. I.—BY F. HORACE TEALL.

A SWEEPING criticism uttered by Goold Brown, in writing about capitalization, expresses only a little too strongly the feeling, almost of despair, arising from a search for a reasonable and consistent treatise on punctuation. After quoting from a certain grammarian a nonsensical assertion



"WATCHING THE NEW WOMAN GO BY ON HER WHEEL."

Sketched by J. T. McCutcheon.

about proper names, Brown says: "Nor do the remarks of this author, or those of any other that I am acquainted with, remove any part of the difficulty." This could not truthfully be said about punctuation in general, for in many particulars all writers agree, so far as rules for practice are concerned; but even the works in which the rules are given commonly show practice antagonistic to their own rules, and often very unreasonable. Nevertheless, every book examined contains much useful information on the subject, and this treatise may better serve its purpose by citation from some of them, and criticism of some of their practices, than without such citation and criticism. This first article is to be merely introductory.

"Stops; or, How to Punctuate," by Paul Allardyce, is called by its author, in its introduction, "a little work on a little subject." Many other writers have evidently considered the subject as not a little one, and Mr. Allardyce himself seems to estimate it somewhat more liberally in saying: "In giving rules of punctuation we cannot hope to deal with all, or nearly all, the cases that may arise in writing. Punctuation is intimately connected with style. As forms of thought are infinite in number, so are the modes of expression; and punctuation, adapting itself to these, is an instrument capable of manipulation in a thousand ways." Although this writer tells us that "it should be

borne in mind that the too frequent use of points leads to confusion," he uses the comma much more frequently than it is needed. This extra use of the comma is a common fault, and, strangely enough, the worst instance of it is found in the writings of a noted philologist who has an almost inexhaustible collection of quotations from all kinds of books, containing nearly all possible uses of nearly all vernacular words. His main fault in punctuation is excess of commas, similar to that in our next quotation.

Covell's "Digest of English Grammar" gives the following as one of four fundamental principles: "That every departure from the *proper* punctuation, should be systematic, and for specific reasons, showing, in every case, the design of the change." What is meant by *proper* is a puzzle, as system based on specific reason must be proper. If proper means according to stated rules, then the statement of the principle is not properly punctuated; and it is mainly because of this conflict between rules and practice that a book so old is quoted from. One of its rules, the first one, shows such a ridiculous perversion of sense that it also is worth quoting: "The comma separates the parts of a sentence, making imperfect sense." The comma used in the rule does make imperfect sense, and so does the rule itself, with or without the comma. Such superabundance of commas arises from the antiquated notion that rhetorical pauses should be so marked in print; but we need not search far for evidence that some scholars have rejected that erroneous notion.

G. P. Quackenbos, in his "Advanced Course of Composition and Rhetoric," says: "Punctuation is entirely independent of elocution. Its primary object is to bring out the writer's meaning, and so far only is it an aid to the reader. Rhetorical pauses occur as frequently where points are not found as where they are; and for a learner to depend for these on commas and semicolons would effectually prevent his becoming a good reader, just as the use of such marks wherever a cessation of the voice is required would completely obscure a writer's meaning. This may be seen by comparing a passage properly punctuated with the same passage punctuated as its delivery would require.



A NEWSPAPER SKETCH BY J. T. McCUTCHEON.

"PROPERLY PUNCTUATED. The people of the United States have justly supposed that the policy of protecting their industry against foreign legislation and foreign industry was fully settled, not by a single act, but by repeated and deliberate acts of government, performed at distant and frequent intervals.

"PUNCTUATED FOR DELIVERY. The people of the United States, have justly supposed, that the policy, of protecting



their industry, against foreign legislation and foreign industry, was fully settled; not, by a single act; but, by repeated and deliberate acts of government, performed, at distant and frequent intervals.

"From a paragraph punctuated like the last, little meaning can be gathered."

Surely we may consent to the objection against so-called rhetorical pointing, even though we are not convinced that a good speaker would make the pauses indicated. The example is a good one of twenty-five words in succession that will not properly admit a comma, although a speaker's voice would not be sustained all through their delivery without a break. Words that express a continuous thought, with no real disjuncture, as by way of adding something without which a perfect sentence would still remain, should not be violently disrupted by commas, even if the clause is very long. In sense our example is as continuous as the shortened expression, "The people supposed that the policy was settled." Writers who dislike long sentences without pauses might well frame their expression in shorter sentences, rather than to spoil it by using commas unreasonably. In fact, however, even the objectors do yield sometimes to the impulse toward punctuation "for the ear," as some have called that which Dr. Quackenbos means in saying that his second instance of the sentence quoted is "punctuated as its delivery would require." Dr. Quackenbos himself, in the same book, says that his work "embraces in small compass a variety of important subjects, which have a common connection, and mutually illustrate one another; but which the pupil has heretofore been obliged to leave unlearned, or to search for among a number of different volumes." Also, "whatever may have been elsewhere contributed to the elucidation of the subject, will not be wanting here." Such use of the comma as that after "subjects" in the first sentence and after "subject" in the second is frequent in his book, though it is exactly like the one objected to. No sentence could be more like these than is that in which the objection is made, which is given without the comma: "For a learner to depend for these on commas and semicolons [Here there should be a comma if the one after "subjects" above is right.] would effectually prevent his becoming a good reader, [This comma should be a semicolon if the semicolon above is right.] just as the use of such marks wherever a cessation of the voice is required [Here is another instance of omission if the other sentence is right.] would completely obscure a writer's meaning."

Marshall T. Bigelow says: "The tendency of the present day is decidedly to a less stiff and formal punctuation than that laid down in either Murray's or Gould Brown's Grammar, and no one now would punctuate so closely as their rules require. It has become a recognized principle, that punctuation

is as much a matter of taste and judgment as of rigid rule; and while certain rules are positive, and to be followed absolutely, much is to be left to the discretion of the author."

Prof. Adams S. Hill, in his "Principles of Rhetoric," after a remark somewhat similar to Mr. Bigelow's as to taste and judgment, says: "Hence no one writer—even were books printed correctly, as is rarely the case—can be taken as a model. Hence, too, a system of rules loaded with exceptions, though founded upon the best usage and framed with the greatest care, is as likely to fetter thought as to aid in its communication. . . . One who knows few rules, but who has mastered the fundamental principles of construction, will punctuate far better than one who slavishly follows a set of formulas. . . . A student of punctuation should ask himself why in a given case to put in a stop rather than why to leave one out; for the insertion of unnecessary stops is, on the whole, more likely to mislead a reader than is the omission of necessary ones."

So much quotation is given here for a distinct purpose. It shows that some of the most authoritative writers agree in the opinion that much must be left to taste and judgment, and that punctuation-marks should not be too freely used. Notwithstanding the objection to "a system of rules loaded with exceptions," Professor Hill gives more rules than are necessary, though he does not give as many as other writers do.

One great difficulty in the matter of punctuation is multiplicity of rules, which frustrates the purpose of teaching, because many of the rules are made without a foundation in principle. We shall endeavor to cover all the real principles with a greatly reduced number of rules.

Written for THE INLAND PRINTER.

#### ADVANTAGES OF PRINTERS' TECHNICAL CLUBS.\*

BY F. A. GEHRING.

PROGRESSIVE printers not only find it necessary to read the best trade journals, but to keep abreast of the times they must study the latest text-books touching upon all branches of their business. Those who have the opportunity and means to secure this literature are few indeed, and we imagine there are many aspirants to the topmost round of the ladder of progress in the "art preservative of all arts," who scan the lists of useful books, periodicals and specimens in the different trade journals, with a desire to possess some of them and study their contents.

The advantages, therefore, of printers' technical clubs, where these and many other necessary things

\*NOTE.—Essay awarded first prize by the committee of the Printers' Technical Club, of Rockford, Illinois, in a competition suggested by THE INLAND PRINTER, and of which an account appeared on page 60 of the October issue.



can be secured by the payment of small monthly dues, will be seen at once.

Probably the greatest advantage of these clubs would be the weekly meeting, at which a line of technical study should be followed by reading and discussing papers on desirable subjects, giving blackboard and crayon sketches, having practical work in composing room, bindery and pressroom, reading interesting articles from the current numbers of trade journals, conducting a question-box, transacting the business of the club, etc.

If some of the older ones could be induced to form special classes for the instruction of apprentices, meeting at one of the printing offices, for practical work, and occasionally at the home of the teacher for the reading of papers prepared by the scholars, the clubs could be made of special value in

members kept in touch with the best and latest ideas. Likewise, by judicious correspondence with type-foundries, press and machinery builders, paper and ink houses, etc., their specimen books, catalogues and general printing matter could be had for reference and study. Their traveling men would no doubt be glad to aid in interesting the members by giving a talk, or reading a paper, along their respective lines during their stay in the city.

The programmes for the meetings should be printed on postal cards and sent to the members. They might also with profit be exchanged with other clubs. Many interesting features could be added, such as a collection of old books, papers, relics of printing materials and type, different makes of quoins, etc. Also, a prize contest on jobwork between different offices would be of interest.



SKETCHES BY J. T. McCUTCHEON, IN "WHAT A MAN SEES WHEN HE GOES AWAY FROM HOME," BY GEORGE ADE, IN THE CHICAGO "RECORD."

solving the great problem of educating and training apprentices. At the end of a given term the scholars could be examined by a committee at the club meeting and by giving them graded diplomas an incentive to study would surely be the result, and likewise be the means of creating more interest in the clubs. These exercises might be held on the birthdays of our great printers, such as Franklin, Childs and others. A social time should follow the exercises, rendering an interesting programme and serving refreshments.

One of the most inspiring objects of these gatherings will be the cordial feeling for the welfare of the younger members of the craft, lifting them to a higher plane, and giving them an interest in their work that no other means would. Likewise the many ill feelings that printers often harbor against one another will be forgotten and all meet on friendly terms for the advancement of their general interests.

Through the efforts of a library committee, not only the best literature could be secured, but by an exchange of specimens of printing with other clubs, the best work could be reviewed and its mem-

If a number of clubs are organized, an international association might be the result, and thus the advantages could be greatly increased. These gatherings would be very profitable to the clubs. In addition to the usual business that comes before such a body, a few attractions might be added in the way of an exhibition of printing presses and machinery, specimens of printing, ink, type, paper, relics, etc. Also a prize contest on certain classes of jobwork.

Then, again, the educational feature should be carried to this body, and the diplomas examined by an international examination committee and a certificate given to those that are rated as journeymen. These features would add interest and be of great value to the craft.

Let us have more clubs and there will not only be a demand for more technical books for printers and a general impetus given to their study, but it will be safe to predict that the international printers' technical clubs of North America will do more toward lifting the "art preservative of all arts" to a higher plane than any one medium has done since the day John Gutenberg invented movable type.

Written for THE INLAND PRINTER.

# REVIEW OF TYPE DESIGNS.

BY R. COUPLAND HARDING.

I DO not think that I have made any direct reference to the fine series of sanserifs, including ninety fonts, lately shown by the American Type-founders' Company. In the case of the plainer job faces and body fonts there is little or no room for originality of design, and the general standard of excellence is now so high that there is small opportunity for criticism. The special feature of this series is its comprehensiveness, and the systematic manner in which the proportions have been carried out. It is one more proof of the widespread demand for system in type-making—a demand which is now creating a supply. If cast to point-set as well as to standard line, this series would fill one important department of display material so completely as to leave little or nothing to be desired—unless it were the financial capacity of the ordinary job printer to put the whole ninety fonts into stock.

Eccentricity and quaintness which are tolerable, or even admirable, in a few display lines or a brief circular, may be quite out of place in a body-font. The "decorative" effect may be obtained at the expense of real pain to the reader's eyes. It is here that—with all respect to their artistic taste—I venture to join issue with such authorities as Mr. Walter Crane and Mr. William Morris. The Jenson old style of the Dickinson foundry—Jenson face, modified by Morris, and again modified by the American punch-cutter—is an example. I confess that I do not like the face at all. This, however, is a matter of taste, but I do not think there can be much question as to the distressing effect a page or two of this letter would have on the eyes of a reader. The objection to the ordinary German face, raised by certain oculists, I do not think is sound. Personally, I can read a well-formed German as easily as roman, though some of the characters, standing alone, are not sufficiently discriminated in form. But I find many of the modern "old-styles"—the "Ronaldson," for example; still more Conner's "Cosmopolitan," and now the "Jenson"—really trying to the eyes. The more the angle of the serif is exaggerated, the less legible is the type, a peculiar dazzling effect to the eyes being the result. It is noteworthy that the genuine old-face letters avoid this error. I have no access to Jenson's books, but the facsimile of his work in Mr. DeVinne's valuable "Historic Printing Types" shows a better face, for practical purposes, than the latest imitation. Jenson's letters are more roughly cut, but they have none of the straining after effect which distinguishes the modern copy. Compare, for example,

the lower case i. Jenson, too, gave full proportion to the descending character; in the new face they have suffered an atrophy which not only weakens their effect, but destroys the due balance of black and white. Except in certain detail, purely mechanical, I do not think the fifteenth century model has been improved—rather the reverse; and this new letter is one of the last I should think of using for bookwork. For a few odd lines, in jobwork or in an open, displayed magazine advertisement, it could be effectively used. So could the old "Harper" or "Century" faces.

In naming its new script "Cosmopolitan," the

**E VSEBIVM Pamphili de euangelica præparatione latinum ex græco beatissime pater iussu tuo effeci. Nam quom eum uirum tum eloquétia: tū multarū rerum peritia: et īgeni mirabili flumine ex his quæ iam traducta sunt præstâtissimum sanctitas tua iudicet: atq; ideo quæcūq; apud græcos ipsius opera extēt latina facere iſtituerit: euangelicā præparationē quæ in urbe forte reperta est: primum aggressi tra-**

Nicholas Jenson, Venice, 1470. From his edition of Eusebius.

Inland Foundry has chosen a title already appropriated in the United States for an entirely different style of face. The letter itself is a heavy-faced style on the modern German model, and is a good example of its kind. I see no unusual feature except that the f does not descend below the line. The series is in five sizes, 18 to 48 points, and it has the advantage of being to standard line—a special boon to printers possessing other faces from the same foundry.

I have received several sheets of specimens of electro vignettes from Paul Leutemann, Leipzig; but of these one sheet only is new to me. It contains some large and fine floral corners, several head and tail pieces, and a number of carnival or fancy-ball figures. The latter are in pairs, each figure being engraved, also, in reverse. Among the many hundreds of such designs in the German books, I have not noticed this feature before; yet it has its advantages to the buyer and might conveniently be extended to cuts of more general use. It is a device of economic value to the producer, as any design can be readily and accurately reversed by photographic means. Among the vignette subjects is a hen with a mixed family of chickens and ducklings, in a grave state of concern at part of her brood taking to the water—a motive as old as Bewick, and perhaps older. Most of Leutemann's work is characterized by exquisite finish.

Wilhelm Woellmer, of Berlin, has brought out an effective border, unusually simple in design, for



a German combination. It is called the "Ranken" border, the descriptive name indicating tendrils, runners, or clasping branches. It is on 24 point body, and consists of a double festoon, with flowers in outline, leaves in silhouette, and shadows in half-tone, the value of light and shade being agreeably distributed. There are only four characters (905-908), consisting of a long running piece, a smaller one for alternation or justification, a corner, and a terminal.

In the line of small and graceful vignettes, produced in series, the German foundries are usually very productive. Specimens of two such series come to me from Wilhelm Gronau, Berlin. The "Hedgerose" ornaments, fifteen characters, form an artistic combination which every tasteful printer will appreciate. "Naturalistic Tailpieces" include eleven designs, ten of them in two sizes, making twenty-one characters in all. They consist of single floral sprays, apples, pears, etc., with the bird subject, and vary in size from 18 by 12 points to about 48 points square. The same house shows some new crescent ornaments in electrotpe, instead of the usual more expensive curved brass rule. They are open, solid, and decorated, working either singly or in register with excellent effect. Also, a sheet full of neat vignettes, head and tail pieces and decorative corners. Of the latter, a set (4133 A-D) representing the four seasons, is noteworthy.

I have left to the last the finest combination I have seen for a long while—the "Raphael" series, No. 143, just brought out by Messrs. Schelter & Giesecke, of Leipzig. It is somewhat in the style of Beyer's "Renaissance," but larger, and contains more characters. The largest pieces are nearly two inches square. The border consists of conventional foliage and figure, with a slight architectural element superadded. The combinations are so ingeniously contrived that it is difficult to trace the junctions of the characters. The figures include cupids, satyrs, tritons, and other mythological beings, and both in conception and execution the border must take the highest rank in type combinations. In decorative value it surpasses any previous productions of the firm, not excepting the favorite "Akanthea" and "Holbein" designs. In the combination proper there are 102 characters, besides a supplementary border on 12-point body (143 a) containing 14 characters. The characters being so numerous and heavy, the border is a weighty one, a full font exceeding 80 pounds. In the memorial volume issued by the firm on completing its seventy-fifth year—a splendid book which has lately reached me—the new border, enforced by a tint background, surrounds the title, and has a fine effect. It is remarkable that combinations of this class, exceedingly popular among German and British printers, scarcely ever appear

in American display. English printers are eclectic, and borrow ideas impartially either from Americans or foreigners, but the German style of ornament seems never to have found a lodgment in the United States, which is all the more strange when it is considered how largely the Teutonic element is represented in the craft in America.

Written for THE INLAND PRINTER.

#### EQUIPMENT FOR PROCESS ENGRAVING.

BY H. JENKINS.

**P**RELIMINARY to a progressive description of the work of process engraving by the half-tone and zinc-etching methods, which it is proposed to give hereafter, it is appropriate that a full list of the necessary apparatus and fixtures should be given. In the estimate here set down, an effort has been made to avoid unnecessary details, while suggesting to the reader a general estimate which, taken in connection with prospective custom, will aid those who are considering the establishment of a process engraving plant in outlining what materials and appliances are most appropriate to their needs.

The apparatus required for making photo-engravings will vary in completeness with the amount and quality of work to be turned out. For the experimenter or the establishment which devotes but a small department to the work, an equipment of high grade and large capacity would be out of the question. For large shops, however, which are established with a view to commanding a large patronage, where rapidity of production and a uniformly excellent quality of work are important matters of consideration, it is essential that the apparatus be of the most approved pattern, and that each department be fully equipped.

The capacity of the apparatus should be determined by the size of plates demanded. The average engraving establishment will find an equipment for producing plates 14 by 17 inches in dimensions ample. The demand for half-tone plates is usually for sizes under 10 by 12 inches, and many shops are not provided with facilities for plates larger than that size. Line plates are also, as a rule, of dimensions smaller than this, but provision should be made for work of as large dimensions as the funds available will permit, and the prospective orders may require.

The article of the greatest importance, in connection with the outfit, is

#### THE LENS.

This should be selected with a view to its fulfilling the special requirements of this class of work. It should be of the rectilinear type, so that all straight lines in the copy will be reproduced without distortion. It should cut clearly all portions of the copy, and its design should be such that it may



possess rapidity. There are several lenses on the market which fulfill these requirements—the Dallmeyer Rapid Rectilinear, the Steinheil and Swift being popular among operators.

#### THE CAMERA.

In selecting the camera it is advisable to obtain the form known as the enlarging, copying and reducing camera, as its construction possesses several advantages over the ordinary copying camera.

For half-tone work it should be provided with the adjustable screen plateholder, which enables the kit to be dispensed with for holding the screen and sensitive plate. It is so constructed that the separation of screen and plate can be adjusted accurately and easily to any desired degree, and different sizes of screen and plates can be used.

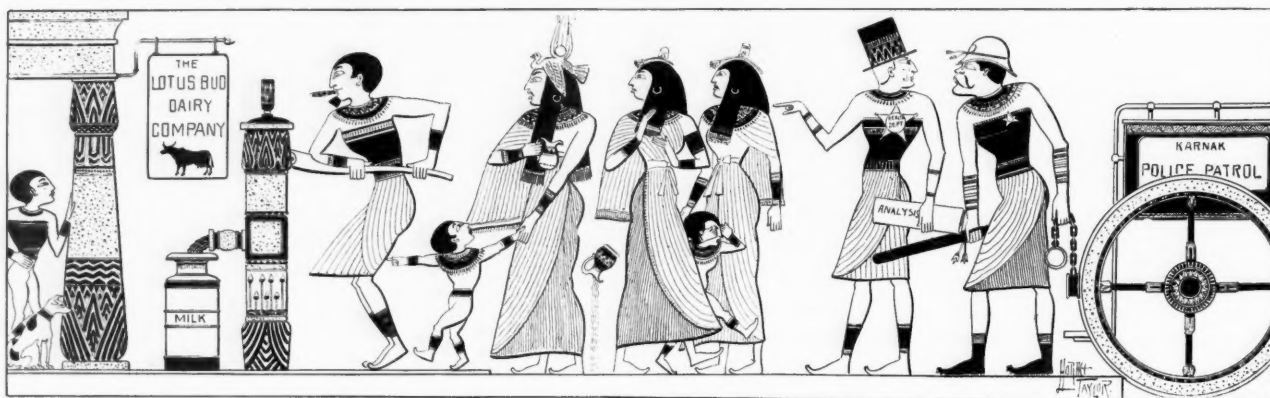
a bed can be easily constructed of ordinary scantling, or can be purchased from dealers in photo-engravers' supplies.

#### SILVER BATH.

The silver bath is almost invariably kept in a glass vessel of special form. It is important that a bath of ample capacity be provided, as such a one will require less attention than a small one and save the operator annoying delays. In all well equipped shops two or more baths are provided for each operator, that one may be used while another is being rectified.

#### EVAPORATING DISH.

For evaporating the alcohol from the bath, a porcelain evaporating dish is required. It should be of ample capacity to hold the silver solution from



Courtesy of the Chicago "Times-Herald."

#### FROM THE TIME OF THE PHARAOHS.

Newspaper Sketch by Horace Taylor.

This plateholder has displaced the kit in all leading shops, but for those who may desire to use the kit, details of construction will be given further on.

#### CAMERA STAND.

The camera should be provided with a stand, which may be in the form of a long table or bench to stand on the floor, or it may be swung from the ceiling, this condition being necessary if the building is subject to vibrations from the running of machinery or other causes. It consists essentially of an oblong frame upon which the camera will slide readily, the frame being suspended from a beam of the same length, ropes or strips of metal running from the ends of the beam and attached to each end of the frame in an inverted V shape. The beam being suspended from the ceiling, carries the frame upon which the camera is placed. At one end of the frame the copy board is fastened, and should be in a position perpendicular to the bed, and should be arranged to slide from right to left when desired.

The length of bed will vary according to the capacity of the camera. For a 10 by 12 camera, ten feet; 11 by 14, twelve feet; and for a 14 by 17 camera fourteen feet are good proportions. Such

the bath, with room to spare. As an accessory, it is well to have an iron dish to hold sand in which the porcelain dish can rest while heating.

#### TRAYS.

For line etching there should be one or more large trays or "tubs" so arranged that they may rock at the will of the etcher. These tubs are made of wood, sealed, water-tight and usually protected by a coating of impermeable varnish. For developing prints on zinc, any ordinary sheet metal tray will serve the purpose. For half-tone etching porcelain or rubber trays may be used.

#### PRINTING FRAMES.

For printing on metal there are special frames so constructed that equal contact with the negatives can be obtained for all parts of the metal plates. For making silver prints the ordinary photographer's printing frame is used.

(To be continued.)

#### IT HEADS THE LIST.

In a book showing all  
Of the gowns great and small  
Wives have donned since the world was begun,  
That first dress of Eve's  
Constructed of leaves,  
Should be properly labeled "Fig. 1."—Good Roads.

Written for THE INLAND PRINTER.

# A SHORT SKETCH OF THE INVENTION AND EARLY HISTORY OF PRINTING.

NO. V.—BY ARTHUR KIRKBRIDE TAYLOR.

IN the fifteenth century, many of the municipal cities of Germany were sorely troubled by enmities between them, but what was more often more serious, about this time, was the civil strife between the burghers and the nobles, which was engaged in in some of these cities. Mentz, in particular, a city of northern Germany, was disturbed in this way. The relations between the opposing elements were often much strained, and on ceremonial occasions of state, the burghers, being in the majority, demanded to have the first part of the procession and furthermore that they be allowed to ride in the band wagon, and that the noblemen should walk afoot. This did not seem to be very satisfactory to the noblemen, and at times the band wagon was very much crowded, to say the least.

On one occasion, in 1530, the burghers had made arrangements to have the emperor visit the city, and they were going to entertain him in great style, with much blowing of horns and reading of resolutions. In some way the noblemen got wind of the proposed festivities, and by hiring several wagons and giving the drivers a respectable tip to drive fast, succeeded in meeting the emperor about three miles out of town, and read resolutions to him from that point to the city hall, besides giving him so much to eat on the way that when the time came for the burghers' spread he was barely able to sit up to the table, and the only thing that he asked for at all was a second helping to toothpicks. This smart move on the part of the noblemen so endeared them in the hearts of the burghers that they straightaway went out and broke into the houses of several of the noblemen, ate up everything that was edible and drank up everything they could not eat, and incidentally destroyed all their property and tore down their houses. This incident will serve to show the good feeling which existed between the two parties, and to what extremes people will often go in their desire for amusement.

To further help along in the general disquietude, Mentz was also blessed with the great abundance of having two rival archbishops, which was the cause of the cutting of the price of indulgences and the substitution at times of inferior goods and even short measure. At length it became so bad that when a man got an indulgence he did not know whether he had secured a good one or whether it had been adulterated or not, and finally it became so common to find chicory or ground cocoanut shells in the indulgences that people lost all confidence in the article and began to raise all that they needed, so that the trade was eventually ruined.

It was while affairs were in this condition that there lived in Mentz a man named John Gutenberg, of noble birth. John Gutenberg's father was named Frielo Gensfleisch, and his mother's name was Else Gutenberg. John's brother, Frielo, junior, was always called Gensfleisch, while John himself was frequently called Gutenberg; it being the custom in Germany for a son to take his mother's family name if there was any danger that the name might otherwise become extinct. Gensfleisch is German for goose flesh, while Gutenberg means good hill. Now, to be sure that you get this matter entirely clear in your minds I will reiterate it. Frielo Gutenberg married Else Gensfleisch; they had two sons, one named after his father (several years) the other fearing that his father's name might become extinct, requested that he be named after his mother, consequently was named John Goose Flesh, which was German for Gutenberg.

Being one of a noble family, on one of those exceedingly unpleasant occasions, of which some mention has already been made, John Gutenberg received such treatment at the

hands of the burghers that he decided that a change of climate and scenery would be beneficial, so he and his family left the town one day, after leaving word at the post office to forward all mail that came for them with a 2-cent stamp on it to Strasburg, hoping in that way to escape patent medicine advertisements and postal cards.

As some of the property of Gutenberg still remained in Mentz, the city officials made an agreement with him by which the city was to pay to Gutenberg a certain rental for the property and forward the proceeds to him, and if they should fail to make the payments as agreed, he was at liberty to seize and imprison any of them whom he could lay hands on for the debt; which proceeding should, of course, be a source of very great satisfaction to him. Therefore, one day, when the secretary of Mentz happened to be in Strasburg, Gutenberg, just in order to show the people of Mentz that he was still alive and in possession of all his faculties, had the said secretary arrested and imprisoned. The town council and burgomaster of Strasburg, however, fearing that such an action on the part of Gutenberg might cause a rupture of the friendly feelings which then existed between the two cities, induced him to release the officer and relinquish his claim, which, being a considerable amount, shows that Gutenberg was of a magnanimous disposition.

There is not much known of Gutenberg's life, not half as much as we would wish to know, but what is known is positive and definite. It was his fate at many times in his life to figure in lawsuits, and the facts recorded there are of great value and reliable to the highest degree. Although these occasions were most trying to him, they have proved most valuable in the light of establishing his claims to the invention, and in later days proved a blessing, which, in the time that they were recorded, were most excellently disguised. The evidence recorded on the court records is of a very different nature from that brought forth to substantiate the claims of his rival for the honor, Coster.

In 1436 Gutenberg appeared before the tribunal of Strasburg in a breach-of-promise case. As the decree of the court is not given, it is generally believed that the case was withdrawn by Gutenberg's marrying the complainant. We do not know to a certainty that such was done, or that he ever married, but some writers, who seem to be possessed of superior means of information, assure us that it was Gutenberg's intention to marry the young woman in whose behalf the suit was brought, but when he left Mentz he was impoverished to such an extent that he hesitated to ask her to descend from the position which she then occupied and become the wife of a poor man with only the prospects for the future before him. She evidently thought differently, and, in order to acquaint him of her favor to his suit, she, with many maidenly blushes and misgivings, sued the bashful suitor for breach of promise. It is creditable to John's keenness of perception that he was bright enough to take the hint and marry her. These same writers further assure us that their married life was a most happy one, and that we owe much to his wife for the kindly encouragement and the tender sympathy for Gutenberg in the dark times of adversity which so often overtook him in the pursuit of the great invention on which he was engaged. Indeed, they give a most comprehensive view, showing the close relations which existed between the inventor's domestic affairs and his work. As he did considerable of his work at home, we can picture in our mind's eye Anna, his wife, busily engaged in crimping the edge of a large mince pie with the aid of one of John's large capital W's of that rich Gothic letter which was so much used in that day. And then, when Saturday night would come around, we can see Anna patiently waiting until John had finished running off the last form of the day, that she might put his Sunday-go-to-meeting trousers in the press over night, in order that the creases in them might be the envy of all beholders on the holy sabbath day.



Aside from the art which he invented, Gutenberg is known to have had knowledge of two other trades—that of lapidary, or polisher of gems, and that of making mirrors. It is very likely that the knowledge of these two trades proved most valuable to him in the art in which he was conducting his experiments. The knowledge of the art of pouring metals in making the frames of mirrors and his skill as an engraver of molds for the same purpose undoubtedly came in good stead to him. The confidence which he had in the ultimate outcome of his experiments in printing, is very forcibly shown in the fact that he entirely gave up the trades from which he had previously gained a livelihood, and devoted his whole time and energies to the new art which was to be the cause of such wonderful results.

As is often the case with men of genius, Gutenberg was not what you would term a good business man, so we often find him at a loss to know where to turn for the means required in the experiments on which he was engaged.

In the proceedings of a lawsuit, which was brought against Gutenberg by the brother of one of his deceased partners, there was evidence given which showed that he was engaged with some other persons in some experiments and investigations of great importance. That these experiments and investigations were thought to be of much practical value is evinced by the fact that the suit was brought in order to have the court order Gutenberg to admit the brother of his late partner as a successor in the partnership, and so be permitted to partake of the benefits arising from the association. Although there is not much clearly stated in the evidence by which one could readily recognize the operation of printing, there is, at least, mention made of money expended for lead used in the operations. We may infer, from the lack of definite information concerning the secret which Gutenberg was to divulge to his partners, that he did not wish to give it the publicity which evidence in court would be likely to give it. Another thing which tended to prevent a clear idea of the invention is the ignorance of the proper names of the tools and implements which were used, the witnesses having no knowledge of them, as they were largely designed solely for use in the new art, and were thus new to the outside world.

It is further shown in the testimony that, after the death of the partner referred to, Gutenberg, fearing the publicity to which their affairs would be exposed, sent word to the brother of the partner who had died and requested him that he would, without delay, take away from the press four pieces which were lying therein and disconnect them so that no person would be able to know how they were related or for what purpose they were used. Authorities differ as to what these four pieces were, some saying that they were the four pages of engraved blocks of a block-book, while others seem to think that the four pieces referred to were the four columns of wood type. A high authority seems to be of the opinion that it refers to some kind of a type mold, which, being the key of the invention, Gutenberg should quite naturally wish to conceal. The opinion that they were four pages of a block-book does not seem to warrant the great care which was exercised for their concealment, as block printing had been practiced for a long time before that time, and was so generally understood that there would have been no use for concealment. As to the press referred to, there is knowledge that this form of press was not uncommon, and that it had been used in printing block-books. The testimony of another witness expressly sets forth that he had received certain sums of money which were paid him by Gutenberg for work "in connection with printing."

The testimony which was produced at these lawsuits is not the only proof which exists for the belief that Gutenberg invented the art of printing, for a very learned man,

who lived almost at the same time when Gutenberg lived, wrote:

In the year of our Lord 1440, under the reign of Frederic III., Emperor of the Romans, John Gutenberg, of Strasburg, discovered a new method of writing, which is a great good and almost a divine benefit to the world. He was first in the city of Strasburg who invented the art of impressing which the Latin peoples call printing. He afterward went to Mentz, and happily perfected his invention.

After the termination of the lawsuit, which was decided in his favor, there is very little known of Gutenberg for a considerable length of time. Having been oversanguine in regard to the time requisite for the completion of his invention, having borrowed much money from his friends, and having used all his own means, both the income which he had inherited and the one which he derived from the city of Mentz, abandoned by his partners and disheartened, he leaves the city which marked his unsuccessful struggles.

There is only one work extant which is credited to him while he lived in Strasburg, and that is a copy of a "Donatus," or boy's Latin grammar, a small quarto of twenty-seven lines to the page. Without doubt he printed other minor works while he was perfecting his invention, but there is nothing of his work that is preserved for our examination.

From the numerous records in which Gutenberg figures as a borrower of money, we conclude that when he wanted money he simply went to work to see where he could borrow it, and the energy and persistence displayed in so doing is only equaled in modern times by the eight-dollar-a-week dry goods clerk when preparing for his vacation.

Written for THE INLAND PRINTER.

#### PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

**D**URING the month about the usual number of patents relating to printing were granted. Albert D. Pentz, of Brooklyn, New York, took out two patents covering improvements in the linotype machine, and assigned them both to the Mergenthaler Company.

One of the inventions, which is illustrated in Fig. 1a, aims to relieve the operator of the labor of lifting the elevator at the completion of each line of composition preparatory to the transfer of the line of matrices to the casting mechanism. This has ordinarily been done by a hand lever. Mr. Pentz proposes to use a power-driven device under the control of the operator. The depression of the finger-key 14 throws the clutch upon the driven shaft into engagement with the pulley. The shaft is revolved, and at its opposite end a pitman elevates the assembler. Upon the further rotation of the shaft the assembler is returned to its normal position and the clutch is automatically unlocked. The second patent relates to the casting portion of the machine. A hand lever, Fig. 1b, is connected with the slide, which can be connected or disconnected without delay or injury to the attendant.

A new method and apparatus for printing in colors was patented by Thomas W. Morrison, of North Plainfield, New York. The type and design blocks are set in a form and a proof taken. Masks having cutaway portions corresponding to the parts to be printed, in different colors, are formed

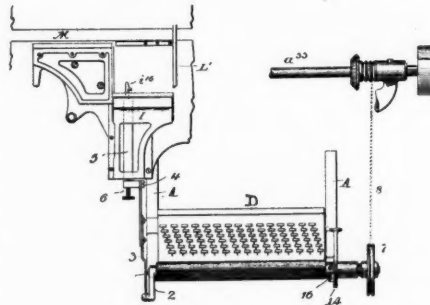


FIG. 1A.



from the proof. Stereotype shells are made when the mask is cut away and are mounted so as to supply the several colors intended at the proper points.

Joseph L. Firm, of Jersey City, has assigned to the Goss Printing Press Company, of Chicago, Illinois, the patent granted him on the printing press and folding mechanism shown in Fig. 2. The object is to produce a machine which will print and fold sheets for illustrated book and newspaper work and to avoid "offsetting" by the illustrations coming in contact with the fold-

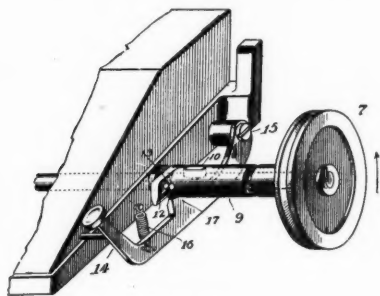


FIG. 1B.

ing mechanism. *M* is a combined form and impression cylinder; the form *R* thereon is composed of type matter only. *O* is a form cylinder bearing the illustrations and *P* is an impression cylinder cooperating with the form upon the large cylinder. The illustrated matter is first printed, then the sheet is passed onward and transferred to the impression cylinder and the opposite side is printed. When the sheet reaches the folder the illustrations are first folded inside, so as not to come in contact with the tapes.

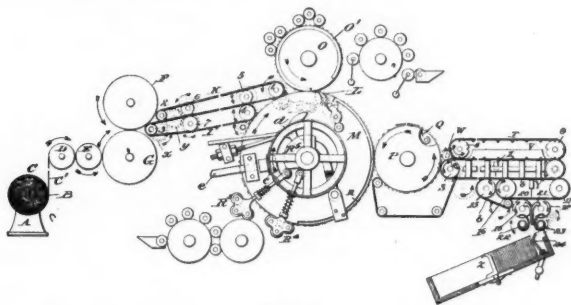


FIG. 2.

Robert F. Sproule, of Kittsby, England, was granted a United States patent for his new printing machine, in which he uses a vertically guided reciprocating type-cylinder. As the cylinder rises and falls the type are inked by means of rollers which are oscillated about the cylinder by means of a peculiarly shaped rack.

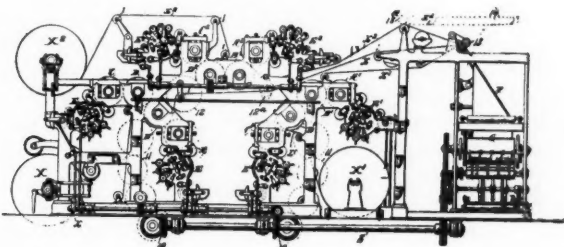


FIG. 3.

Fig. 3 illustrates a multiple web printing press designed by Mr. Spalckhaver, of Brooklyn, and assigned to Hoe & Company, of New York city. The machine prints simultaneously from three webs, marked *x*, *x*<sup>1</sup>, *x*<sup>2</sup>. It will be noticed that the machine is exceedingly compact, and that convenient access to the different printing mechanism, a very important point, is secured.

In a recent letter I referred to a paper-feeding machine, patented by J. H. Knowles, of Philadelphia, Pennsylvania. A modified form of the apparatus is shown in Fig. 4. The patent contains over sixty claims, covering numerous features of the invention. The sheets are fed, one by one, from

a pack or pile to a printing, ruling, folding, punching or other machine.

Lewis E. Chapin, of Brooklyn, has invented a new form of stereotype plate holder. The soft metal plate has on its lower side a rib which is clamped between the toothed jaws of the base, which is composed of suitable hard metal.

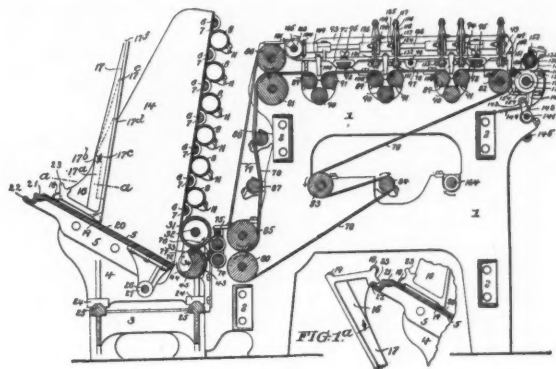


FIG. 4.

Harvey L. Fisher, of Des Moines, Iowa, received a patent for the printing press shown in Fig. 5. The impression cylinder is so driven that its speed will be greatest at the center of the type bed, and will gradually decrease toward each end. The cylinder is moved by a series of "lazy tongs" levers, and is kept in a plane at right angles to the tracks by means of cables wound about its ends and secured to the framework.

Linn B. Benton, of Milwaukee, received a patent covering a new form of type to set up fractions having any number of digits in either numerator or denominator. The figures, as shown in Fig. 6, are formed on bodies of the same size as the

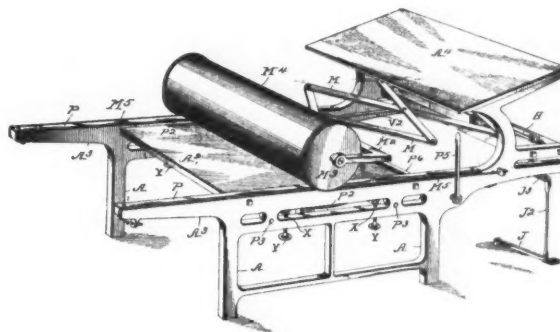


FIG. 5.

regular font characters with which they are used. Four styles of type are necessary for each numeral. The numbers are cast on the upper portion of their bodies, with and without dividing lines, and also on the lower portion, with and without dividing lines. The patent has been assigned to the American Typefounders' Company, of New York city.

Fig. 7 illustrates the only design patent granted during the month, covering a font of type. It was granted to the American Typefounders' Company, of Newark, New Jersey,



FIG. 6.

as assignee of the designer, Charles H. Beeler, Jr., of Philadelphia, Pennsylvania.

Berthold Huber and Willis K. Hodgman, of Taunton, Massachusetts, have patented the printing press shown in

Fig. 8, and assigned the same to the Huber Printing Press Company. The invention relates to the class of "two revolution printing presses," so-called, in which the impres-

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

FIG. 7.

sion cylinder is continuously rotated and makes two revolutions while the reciprocating bed makes one complete stroke. It is essential to the production of good work that

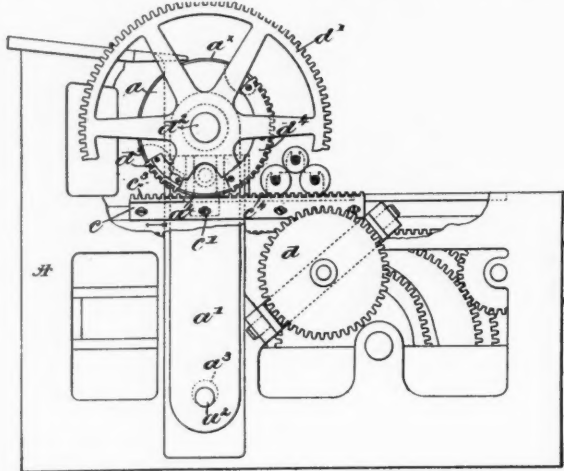


FIG. 8A.

the registering shall be accurate. This is secured by using offset circumferential toothed segments, cooperating with offset racks in such a way that either segment will in the

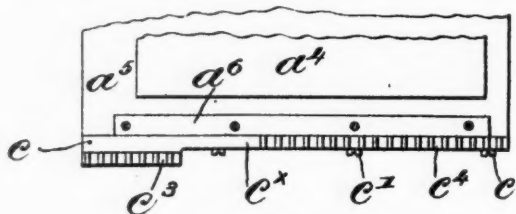


FIG. 8B.

back stroke of the form carrier move through a toothless space transversely adjacent to the rack lying in the path of the other segment.

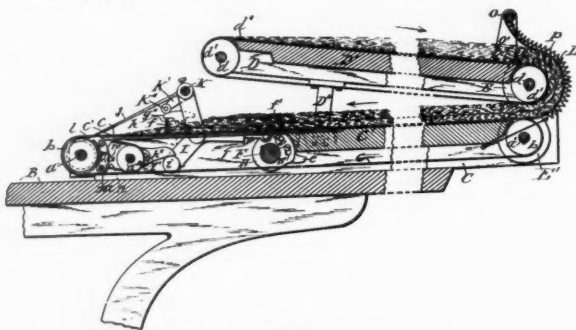


FIG. 9.

An automatic form of paper feeder is shown in Fig. 9, which illustrates an invention of Thomas A. Briggs, of Arlington, Massachusetts, assigned to the Briggs Manufacturing Company, of Niagara Falls, New York. Two paper supporting tables are used, the upper being inclined toward

the lower. The paper is carried by belts from the upper to the lower table, and fed, sheet by sheet, from the lower end of the latter. This device differs somewhat in detail from the one recently illustrated in this journal.

Fig. 10 illustrates one of two forms of paper-feeding mechanism invented by Linton C. Hopkins, of Atlanta, Georgia.

The sheets are advanced, one at a time, by means of the oscillating "sticker bars" 25 and 45, and fed to the tapes lead-

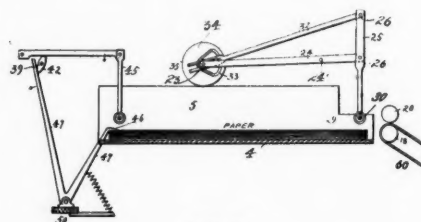


FIG. 10.

ing to the printing machine. The clamp 46 prevents the paper in the pile from being moved or disarranged when the top sheet is lifted and moved.

George Eastwood, of London, England, received a patent for a platen press, and John Keller, of Brooklyn, New York, one for a salesman's ticket printing device.

#### COMPOSING ROOM MATTERS.

FROM A. D. McKinney, of Parker City, Indiana, who signs himself "the Hoosier Adsmith," we have received the contribution published hereafter. There are some matters in Mr. McKinney's letter that our readers may question from a practical standpoint, and if so we shall be glad to hear from them.

#### DISPLAY AND TYPE FACES.

Display! What does that mean? To the modern job printer and advertisement compositor it means: (1) Latest type faces, rules, borders, etc.; (2) Ability; (3) Modern ideas; (4) Effect. This article is for the manipulators of movable types, but possibly may be of some benefit to not a few engravers.

What business men want is effective display of every piece of printing they have done, from the "Please return in 5 days to" on their envelopes to the two-page ad. in the Sunday papers.

Whether the "copy" is good, bad, or indifferent, the modern compositor can display it just as effectively. You now ask what "effect" embraces. "Effect" embraces proper arrangement of matter—neat composition—suitable and attractive ornamentations.

The first requirement is copy; next we must have the newest type faces, borders, etc. Then your compositor must be a skilled artist, a practical student of modern composition and competent to do good—best—work. In case he is an ordinary "print" without ambition, or even good taste, put him on "straight stuff at the case," and get a young man who is a compositor of ability, ambition, and who reads the best journals on printing, and who puts the best of ideas of these journals into his everyday work. He's a success and will aid materially in making your business a success.

A poor compositor is like a poor ad.—worthless and expensive. A good up-to-date compositor is like a successful ad.—worth his weight in gold.

A print shop full of such "junk" as piece leads and slugs, fancy-faced brass rule, antique borders, "B. C." type faces, "dry goods box" stands and cases, and "tombstone" imposing stones, is a poor piece of property. It's expensive, bothersome and a stumbling block to business.

As a foundation for this article, I took the printing trade journals and answered all the "For Sale" ads., requesting a detailed statement of every piece of furniture, material, etc., and the *exact* reason for selling. Out of some thirty job and newspaper offices for sale, throughout the United

States, only four have added any new type in the past ten years. These four gave plausible reasons for selling. The others have large stocks of old "junk," and some "just a bagful" of old type. Twelve of them were for sale by the sheriff, assignee, or mortgagee. The rest wanted to get into "other business" or were incompetent.

Yes, you can use too much display type in a job or ad. (letter-heads, etc., excepted) very easily, and too much rule-

purpose of attracting the attention of the reader to the wording, and not to the "finish" (if you please) of the job or ad.

Another thing to remember, particularly in setting up ads., use lower case in everything. Why? The public is accustomed to reading lower case and reads it more readily. Take any ad. in which the display lines are of caps, and it fairly dazzles one's eyes to read it.

In ads. or jobs set the firm name and address in one of the lesser faces of the same series as the main display line. If the wording of the ad. is interesting, the reader will find the name readily enough, without having it glare up at him in 72-point face, like the mouth of a cannon.

Instruct your patrons on all new ideas in type faces, borders, etc., and modes of composition. Everything new that you find will benefit any one of them. Tell them of it.

If favorably situated, when you get in a large job of printing or large advertisement, and you are in doubt about the arrangement, etc., of the matter, go and advise with some good, practical ad. writer and get plans and specifications of him. To save dollars, time and much annoyance, keep all your type faces, rules, borders, etc., in dustproof cabinets. Also, when you receive new type faces, etc., take a measure of each letter, piece of border, rule,

etc., and file for reference on your desk; by this method you can set your ad. on paper and the compositor can have your plan and specifications to aid him in the composition. How? Measure by the "12 to pica" method.

#### ARTISTS AND THEIR SURROUNDINGS.

The *Critic* tells how not long ago Mr. Almá Tadema, when distributing the prizes to the art students at South Kensington, took occasion to make some remarks of interest concerning his birthright. His speech treated of art education in particular, and at the outset he impressed upon the students the necessity of a thorough knowledge of the human figure. Art was not spontaneous, but the gradual flower of civilization, and the art of every country was implicit in its successor. Egyptian and Babylonian art paved the way for Greek; from Greek sprang Roman, and thence, with the influence of Orientalism added, came Byzantine art. It was necessary, therefore, to be continually studying the past, without which there could be no future. There was an art springing up in England which was precisely divorced from study—an art in which you could not distinguish between an apple tree and a pear tree, a world of mist, a bubble-and-squeak; and such art was unsatisfactory. Moreover, the artist must have a care for his surroundings. He (Mr. Tadema) had once a studio in Antwerp, surrounded with black Pompeian decorations, and as a result he began to paint too heavily. He thereupon colored his studio red, and the pictures became, in turn, too hot. Next, on moving to Brussels, he had a studio of light green. On looking over his old pictures now, he could classify them according to the influences of these various studios. The importance of the minor arts, therefore, must not be underestimated. Mr. Tadema concluded a very interesting address by impressing once more upon his hearers the necessity of studying direct from nature, and the absurdity of all unnatural and contorted artifice. He was listened to with rapt attention, and enthusiastically applauded.



Courtesy of the Chicago "Times-Herald."

"UNRECOGNIZED."

Newspaper sketch by Horace Taylor.

work, etc.; but I like to see as much display in an ad. as the wording or character of the same will allow. There is a limit, and you must stop there.

I am a steadfast believer in rules and borders, that is, good, smart, attractive, appropriate ones, on all ads. and jobs, such as bills and posters.

Good illustrations are first-class attention holders, but must suggest the idea of the wording. All printers can have them, make them. There are three processes: (1) Evelyn tint-block process; (2) Thomas L. Day's zinc-etching process; (3) Henry Kahr's black-on-white process. They are cheap, and easy to learn, and no big outlay of money is necessary.

When a new type face comes out, get it, and advertise it "like sixty"; that's what secures good paying orders. It's enterprise. Set it up in all the most effective combinations, put samples of the work among all the business men, with prices on various jobs with this new face attached. If a job printer, take space in the local papers, and ADVERTISE.

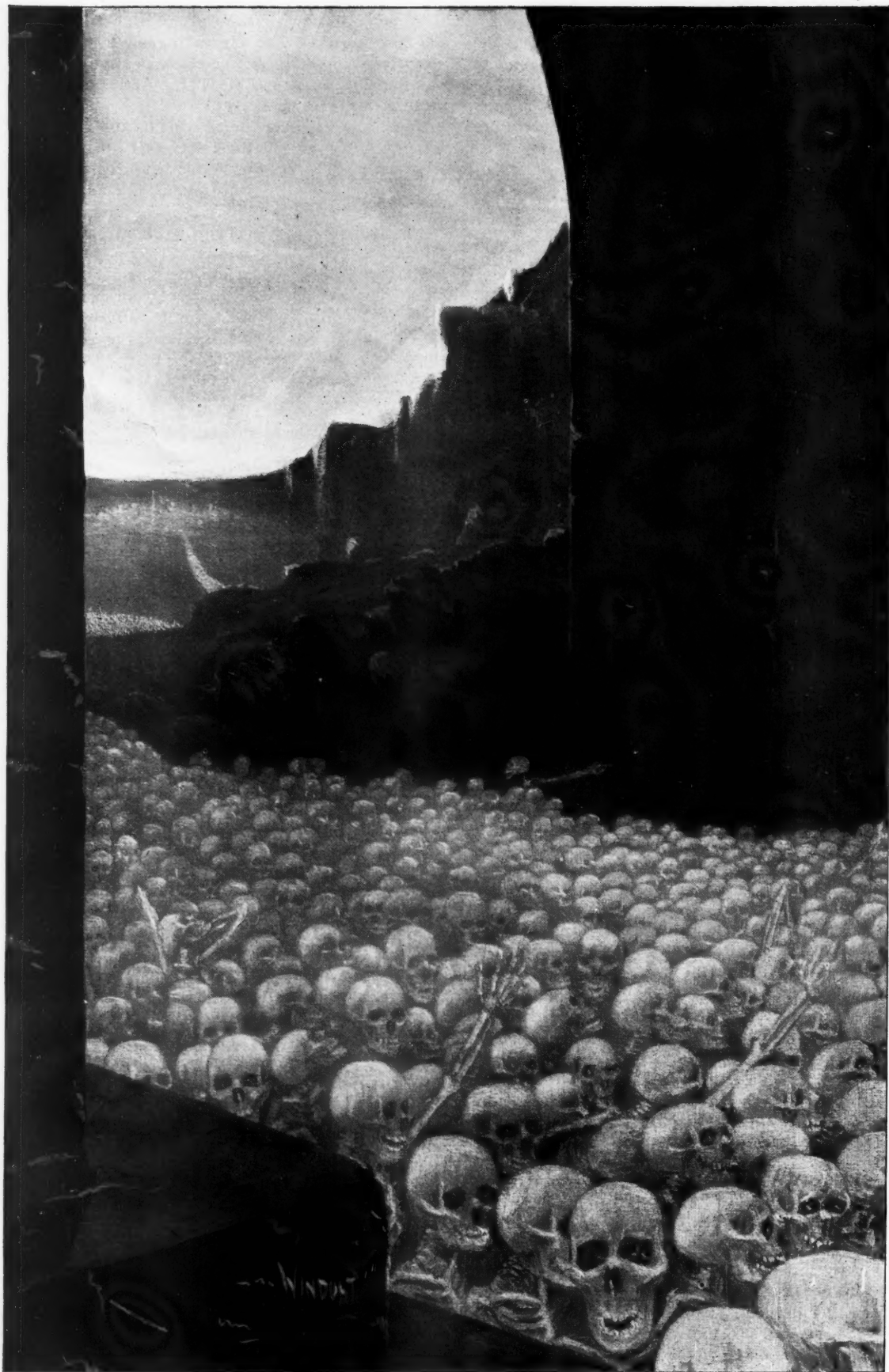
A very paying way to do this advertising is to buy three or four new faces, etc., at one time; get up a neat booklet, with the best display of the type, etc., that you and your corps of workmen are able to produce.

A profitable rule, and one which all will find of benefit, is to change your type, borders, rules, once every two years, or less if you have time. This gives you the reputation of a progressive up-to-date printer, and helps roll the dollars your way.

Always buy complete series, then you are able to get out any kind of a job. Never mix up five or six different faces in the same ad. or job; it looks to the public as if you were short of type and had put the whole office into the job. Two different faces of display type in the same ad. are permissible, but one is preferable.

A study of the modern ads. and jobs will suffice to teach you the amount of ornamentations to use. Remember, when setting up an ad. or job, you are not making a flower garden, or Hindoo chart. Ornaments and borders are for the





"IMPERIAL KOR IS FALLEN! FALLEN!! FALLEN!!!"

Holly's Dream in "She," by H. Rider Haggard."

DRAWN BY A. R. WINDUST, CHICAGO.

## Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

### PRINTING INTERESTS IN CHINA.

To the Editor: PEKING, China, August 10, 1895.

In response to your suggestion I write to say that there is not much probability of any considerable use of modern printing machinery in China in the near future. Can you realize that there is no newspaper circulation in China aside from the very limited range of missionary work? This nation is steeped in ignorance and drifting along in the sleep of stagnation. They have no news, no science to discuss, no inventions to advertise, no progress to make known. Prophets say, "China must move!" but how, and how soon, God only knows. The recent outrages and wholesale destruction of property in western central China, and the later horrible murder of missionaries near Foo-chow, shadow forth the spirit of this people. Their greatest satisfaction would be to drive every foreigner and everything new from their country, and settle back to be "let alone."

When China does waken up she will want printing presses. Their letters (characters) and mode of composition are totally different, and missionaries took hold and solved the problem. There are now three typefoundries in China, and more starting—not very large, of course, but the Chinese will never import type. It will be made here.

The Chinese themselves are now making foot power type-casting machines at Shanghai.

Their paper and books are entirely different and very little of our paper cutting and binding machinery would serve their needs. Labor is so cheap and fuel so scarce that they will not soon use much steam or other power. The average wages of competent men in our press is \$5.50 silver, or \$3 gold per month. Yes, they board and find themselves.

J. L. MATEER.

### RULES AND USAGE IN COMPOUNDING WORDS.

To the Editor: BLOOMFIELD, N. J., October 11, 1895.

The *Proofsheet* of this month says that "the most serious fault to be found with the Standard Dictionary's system of compounding words is that the attempt has been made to apply rigid rules in every possible instance, so that many words that by long usage have been consolidated in single words are in that work separated by hyphens. . . . Had Mr. Teall been content, in this part of the work, to respect long-established usage—which he so often violates—his work would have met with little criticism." In course of doing that work I was once called into Dr. Funk's room, to answer a challenge of certain forms which the challenger, who was present, thought should be different. Comparison was made with other words that were not truly analogous, but I ignored this fact, and adhered to my choice of forms absolutely on the score of established usage. "But," said my challenger, "you claim to be consistent." "I do not," was my answer, and Dr. Funk himself then recalled previous similar disavowals of unvarying consistency, supported by incontestable proofs that good usage forbade it. One of the many scholars to whose criticism my list was submitted said that what he particularly admired was its

evident freedom from rigid application of the rules where real custom was against it.

I have a better purpose than wrangling or argument in writing this letter, but it is simple justice toward myself to say that my main effort in every instance, in the dictionary work, was to select the best form according to usage, and that I believe conscientiously that the Standard Dictionary's record is as close as possible to a true record of best usage. The *Proofsheet* writer cannot prove that long-established usage is often violated therein.

An article in the September *Proofsheet* says that "the careful proofreader must determine the practice for himself." I am a careful proofreader, and have not only determined the practice for myself, through years of study (but only for discovery, and with no invention), but have published the result. The subject is too extensive in detail for any person to keep sufficiently in mind for reasonable practice, with no record for reference. Any reader, and especially any number of readers working together, will undoubtedly do better if the forms once decided upon are recorded, so that future decisions may agree therewith. My list is the only large printed one I know of, so I do not hesitate in advertising it. Not only proofreaders, but authors, or any persons who write or teach language, would soon be glad they had bought the book if they had it and used it freely. No one need use any form given therein who prefers another form; but the list would serve well for those even who do not like it at all, if they would mark the necessary changes in it, thus easily securing a record of what they do like.

F. HORACE TEALL.

### NOTES FROM SCOTLAND.

To the Editor: EDINBURGH, October 1, 1895.

Things are moving very quietly here, and no burning questions are disturbing the peace of the printing community. Trade is pretty fair at present, though there is no appearance of the "boom" in printing that some of our more sanguine spirits have been looking for so long.

With the approach of the winter months the Edinburgh Typographia is again beginning to show signs of activity. This association is now in its seventh year, and it has during its short life done a great deal to further the technical education of the young printers of the district. It was begun by the workmen themselves, but has been generously assisted by the Edinburgh employers, a large number of whom subscribe to its funds. Some representative men among the employers (notably Mr. W. B. Blaikie, of Messrs. T. & A. Constable) have been most ungrudging in their interest and sympathy, and have, amid the cares of a harassing business, devoted both time and energy to the association's advancement. The reports for the past year show that the association has now a membership of 467, as against 281 in the previous session; an increase of 186. From the technical classes a contingent of thirty-two candidates presented themselves for the recent examination in typography under the auspices of the City and Guilds of London Institute, and all of the thirty-two succeeded in passing, a result reflecting equal credit on teachers and students. Candidates for this examination have to show not only that they know how to do the work, in theory, but to do it in actual practice—the practical examination occupying between four and five hours. The programme of work for the coming session is now being arranged, and will comprise the usual lectures open to all, and the classes for case and press work. As showing the sense the corporation of the city have of the worth of the association, as a printers' training school, it is pleasing to note that they have again voted £100 to its technical instruction fund.

The appointment of Mr. George Saintsbury to the chair of Rhetoric and English Literature in Edinburgh University,



vacant by the resignation of Professor Masson, who has so long and ably held the chair, has been hailed with pretty general approval. The *Scotsman*, of September 28, in a leading article, speaks of the new professor's ripe and catholic scholarship, keen and fine critical acumen, and of his power, rare as precious, of giving life and power to the driest of the dry bones of literature. This is all very fine, but printers would be more likely to appreciate these qualities if Professor Saintsbury could only be induced to write a legible hand. His caligraphy, like the late Professor Freeman, the historian's, would make the markings on a Chinese tea-chest blush with envy. What a pity these writers cannot see that such illegible copy is simply taking money out of the poor compositor's pocket—for no extra charge for bad manuscript can make such copy pay. Luckily, all popular writers are not like these. The copy of Sir Edwin Arnold, Hall Caine, and others who might be mentioned, is admirable. May their shadow never grow less.

The hundredth anniversary of the birth of Thomas Carlyle will come around on the 4th of December next, and it has been felt that Edinburgh, from its position as an academic center and also from its connection with the early years of the philosopher, ought to take some outstanding interest in the event. So a conference of those interested is to be held a fortnight hence, with a view to making the necessary arrangements, those at the head of the movement including Sir William Muir, Principal of the University, and Emeritus-Professor Masson. In connection with this centenary, Messrs. W. & R. Chambers announce a new popular biography of Carlyle, with special features in the way of illustration.

G. F. S.

#### NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY F. J. HENRY.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

P. T., of Massachusetts, whose inquiry was published in this department in the September issue, may learn of something to his advantage by communicating with Mr. R. C. Hadler, 151 West Water street, Milwaukee, Wisconsin.

LINOTYPE METAL.—C. T. R., Detroit, Michigan, asks: "Where can linotype metal be procured ready made and what is its price?" *Answer.*—Under the heading "Type Metals" in The Inland Printer Business Directory will be found the name and address of a firm which supplies linotype metal. The price ranges from 6 cents to 8½ cents per pound, according to quality. The 8½-cent metal being suitable for thin bars; the grade in general use for newspapers costs about 6½ cents. There is linotype metal in the market for about 5 cents per pound, but of course the quality is poor.

COLD PROCESS STEREOTYPING.—B. G., Dallas, Texas, writes: "Is there any new development in the line of cold process stereotyping? Is the process a success?" *Answer.*—I have not heard of anything new in that line. There are now several cold stereotype processes in the market, but none of them fully answer the requirements. Dalziel types require a mold for each cast, which makes the process rather slow when several plates are wanted from a form; this with the high price for a license may have retarded the introduction of the process, as it seems to be very nearly the ideal one. The Potter Printing Press Company are meeting with encouragement in their efforts to introduce their process, in which the matrices are of paper which does not make a mold suitable for fine cuts nor as deep as one made

in the usual way, by the hot process. It seems that Mr. Eastwood has, for the present, given up the idea of coming to this country to introduce his invention. Late advices from England indicate that the process is not quite all that was claimed for it.

NICKELING ELECTROTYPES.—F. H., Toronto, Canada, writes: "Is the practice of nickeling electrotypes very extensive and what purpose is served by it?" *Answer.*—It is customary to nickel-face electrotypes on which there is to be used any ink which contains mercury or any ingredient which is liable to attack copper. Nickeling protects the copper, increases the durability of the plate, and prevents change in the color of the ink, as a chemical action on a plate is not only injurious to the plate but causes a change in the color of the ink. With inks that are free from ingredients which act on copper the only advantage in nickeling is to make the plates wear longer, nickel being a much harder metal than copper.

DEFECTIVE LINOTYPE CASTS.—H. L., of Pennsylvania, writes: "About three months ago we started using the same metal for linotype machines as we use for stereotyping, and found shortly after making the change that we had more scum in the metal pot, and also sinks in our plates. For the past four weeks we kept an account and found we had over 800 pounds of scum or slush, which gathers on the surface of the metal pot every time we remelt linotype slugs, and which our stereotyper claims is due to overheating metal in the linotype machines. We are also troubled with sinks in our plates, which was a rare occurrence before we started mixing linotype slugs with our stereotype metal. We send by same mail a few sample linotype slugs, which please examine and give an opinion thereon. Also state if it is practical to use only one kind of metal in small plants of about six machines, so that linotype slugs can be remelted with the regular stereotype metal." *Answer.*—The slugs indicate a cheap metal, one utterly unsuited for the purpose. The metal is evidently not properly refined. The large amount of dross and the condition of the metal in the pot is an indication that it contains arsenic. Metal that will not produce good casts at about the temperature indicated as proper by the manufacturers of the linotype machines should not be used. Do not use the same metal for stereotyping and for linotypes. Would advise you to set up a pot for melting the slugs, also to be particular that the two metals are kept separate.

WASHING FORMS.—P. W., of Massachusetts, writes: "I receive some complaints that forms sent me for electrotyping are not properly washed after molding, but returned with wax and plumbago in them. Forms containing wood cuts I wash with benzine and a brush, other forms with a jet of water and a brush. Can you suggest a better way for the purpose?" *Answer.*—It is not an easy matter to remove all the plumbago and wax that may get into a form while it is being molded. If the form is not properly justified or if set with low spaces, there is great liability that some wax will be detached from the mold in separating it from the form. The bits of wax may not be observed by the person who washes the form, but be sufficient to make trouble when distributing the type. The general practice among electrotypers is to wash forms containing wood cuts in the same way as you do. A form without wood cuts is sometimes subjected to a jet of steam, applied by means of a hose with a rose nozzle, after which the form is washed with hot lye and a brush, if a high-spaced form; if it is set with low spaces the brush is not used, as it is likely to leave dirt in the form. The washing should be done by pouring hot lye on the form until it is clean, then the lye washed off with a jet of cold water from a hose and under a sufficient head to give ample force to do the work. It is a matter of importance that the back of a form shall be washed: the use of a brush and a



liberal application from the rinsing jet will usually be sufficient. Care is necessary in the use of the steam jet; it cleans the face of the type very nicely, but if there is any wax in the form it is certain to be melted, run down between the letters, and, unless fully washed out, cause them to stick together.

### PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

DIFFERENT MEANINGS.—F. G., Rockford, Illinois: "Is it possible to construct the following sentence so as to give three distinct and separate meanings without changing the wording? The sentence is: 'Twenty two dollar bills weigh as much as a silver dollar.'" *Answer.*—Yes. Twenty-two dollar bills, twenty two-dollar bills, and twenty-two-dollar bills (though there is no bill issued for \$22).

NOMINATIVE OR POSSESSIVE?—H. W., Kansas City, Missouri, writes: "I wish to ask if, in your opinion, the following sentence is correctly written: 'There can be no question of the card being attractive.' I think the word 'card' should be written in the possessive case with the apostrophe." *Answer.*—I should make it "of the card's being attractive," if I had to preserve the writer's words, unless ordered not to do so. If I expressed the idea in my own words I should write, "no question of the card's attractiveness."

ABBREVIATIONS.—C. E. G., Emporia, Kansas, writes: "Should *i. e.*, *vs.*, and *viz.*, in straight matter, be italicized? Should 'Per Cent' be set with caps and period or not?" *Answer.*—The first abbreviation is most frequently italicized, the second seldom comparatively, and the third practically never. Italics are never necessary for the second and third, but are always better for the first. Per cent. should always have a period, but never a capital, in straight matter. *Cent.* in this use is an abbreviation of Latin *centum*, hundred.

SPELLING.—The queer and unreasonable turn that the craze for so-called phonetic spelling assumed, in its revival by some English and American scholars, seems likely to cause much trouble, and a great waste of time and effort, without any compensating gain. It is strange, after so many similar attempts have been made and have failed, that the scholars did not select a better way for orthographic reform. No one can deny that our spelling is inconsistent and troublesome, but it would not be any less so because of what our philological associations have recommended. It is for this reason that I regret the occasion of the following report in the *Chicago Record*: "'Phonetic spelling is sure to come' was the decision of the Proofreaders' Association at the regular monthly meeting last night [Thursday, August 8], at the Saratoga Hotel. Prof. O. C. Blackmer, formerly principal of the Rockford High School, read a paper on English orthography and phonetic spelling, and showed the progress made in that direction by referring to the list of 3,500 words compiled by the American Philological Association, and to be found in all late editions of standard dictionaries, which will be hereafter spelled in shorter forms and spelled phonetically. 'Phonetic spelling,' said Professor Blackmer, 'is no longer laughed at, but is backed by such men as Max Mueller, Lounsbury, March, Haldeman, and Murray.'" One objection to the list mentioned is that it changes *courteous* to *curteous*, and other words similarly. Why preserve the *o* in one syllable and drop it from the other? Reasonable phonetic spelling would give us *curteus*. The list is not in "all late editions of standard dictionaries." It is not in "Webster's International," which work

even says of similar efforts, "It is needless to say that these projects were never carried into practice." The Proofreaders' Association will have to revise its decision, if it wishes to decide according to fact.

THE ABBREVIATION FOR "POUNDS."—H. A. E., Philadelphia, Pennsylvania, writes: "In the copy for Riverside Paper Company's ad. I find in using the abbreviation for pounds you use it in the singular, even though the number of pounds are plural. This caused me to review back numbers of THE INLAND PRINTER to see if it was the custom in your office, or only in this case. Since in all price-lists I have seen (of which I now have seven before me) it is universally used in the plural in the same sense, namely, to specify the number of pounds to the ream. In my research I find as expected (since I look upon THE INLAND PRINTER as almost infallible), that wherever used it is the same, 'lb.' Please inform me upon what rule this is done, for, not only upon the desire to learn am I interested, but I desire to enter this contest, and wish to at least avoid typographical errors. Of course, I know there is an old saying in printing-offices, 'Follow copy, even though it blows out of the window,' but I also know this is not *always* the best policy; therefore this communication." *Answer.*—This is one of the matters of slight importance about which, unfortunately, opinions differ, and neither of the two possible forms is universally used. It seems to me that the plural form is more used than the other, and that it is much better. We read the abbreviation "pound" or "pounds," according to circumstance, and probably very few people ever think of the Latin word *libra*, for which it stands. However, it must be because the Latin plural might have been indicated as well as the singular by lb., if that had been the Latin fashion of abbreviating, that has led to the use of lb. for both singular and plural. If I could dictate the form to be used, it would be lbs. in the plural, since that conforms to the regular English method of pluralizing. I leave it to the editor to decide which form is right for use in the competition. [My experience is that usage is divided in the pluralizing of the sign for pound. My preference, and that of most printers engaged in the composition of tabular work, is for the lb sign in its singular form. It is cast by the typefounders in a single body, which may go as a factor in the argument for simplicity.—EDITOR.]

### STRICTLY LIMITED.

Said the Author to the Publisher, "I've here a little book —  
I wrote it in the moments of my leisure.

It's not for me to say, but if you'd give the thing a look  
And tell me—," Said the Publisher, "With pleasure!"

Said his Reader to the Publisher, "This book we've talked about  
Is much too esoteric and too subtle.

I can't see what it means at all, and if you bring it out  
I leave you," Said the Publisher, "Then scuttle!"

"Dear Author," wrote the Publisher. "It's much as I supposed,  
Your book's the thing I've long been wanting. Merely,  
If you like the terms it offers, sign the document inclosed,  
And return it to me. I am, yours sincerely."

Said the Author to the Lady, "I am getting on, I am.  
My little work, 'The Pig: in Health and Sickness,'  
Will appear soon after Christmas with the daffodil and lamb,  
Crown octavo, and about the usual thickness."

Said the Lady to the Author, "Yes, but will they pay you well?"  
"Ah!" he answered, "It's a generous agreement.

They give me three-and-six for ev'ry copy that they sell."

"Well there—" she said. Her blushes showed what she meant.

"The Pig: in Health and Sickness," its advertisements did run,  
By the Author of "Prescriptions for the Portly."

One edition of one copy, strictly limited to one.

Price three hundred pounds and sixpence—*Very shortly.*

The book was promptly bought by some collecting millionaire;  
The Author said the whole concern was shady,

But—being chiefly author—merely sat and tore his hair;

And the Publisher—got married to the Lady.

—*Black and White.*

## PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

**TO CORRESPONDENTS.**—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

**DAMAGED GUMMED PAPER.**—V. P. F., Dallas, Oregon, writes: "I have a lot of gummed paper that, during last winter, became stuck together. Is there any way to separate the sheets and leave them in good condition?" *Answer.*—We do not know of any method by which the sheets can be separated and left in good condition. The sheets may be disconnected by being immersed in fairly warm water, separated and then laid out to dry; but the gummed surface will be spoiled.

**UNDERLAYING LETTERS ON CYLINDER PRESSES.**—G. M., Philadelphia, Pennsylvania, writes: "Is it possible to underlay type letters that are old or worn down on cylinder presses? I am of the opinion that if carefully done we can obtain the same results as on job presses; but I have never seen this done." *Answer.*—It is equally practicable, and should always be done before make-ready is begun on the cylinder. The contents of a form must be as uniform in height-to-paper as possible, in order to secure smooth inking and appropriate pressure on the face of the printing surface.

**INK WON'T PRINT SOLID.**—G. M., Philadelphia, Pennsylvania, says: "Inclosed please find a copy of job that I have trouble with every time it comes in. The quality of the coating is very poor. I have used \$1.50 half-tone black ink, and still it looks very thin and will not print solid. I have also mixed lampblack in this ink with the same result. Please tell me what to do." *Answer.*—Change the black ink you are using, and in its stead get a good gloss-black, *made soft*, for label-coated paper. A few drops of boiled linseed oil and damar varnish, well mixed into the ink, will help to intensify the color; so will a little bronze or steel-blue ink. Put a thin sheet overlay on the heavy border rules, and a thinner one on the solids of the display lines.

**RUNNING GOLD INK: THICK OR THIN?**—L. D. H., West Brentwood, New Hampshire, has sent us a number of specimens of printing with gold ink which are very creditable, indeed. Regarding the best way to work gold ink he says: "This gold ink is reduced as thin as it is possible to work, and I like it better than if thick, as it comes to us from the makers. I saw this suggestion in your paper a little while ago, and have followed it out with the result shown on the accompanying samples. Some say they cannot run it thin; but you can see for yourself what luck I have. Washing out form is done about every 1,500 or 2,000 impressions; the work sent was done on a Golding jobber, with duplex distribution, which improves the luster of the ink, I think. A hard and strong impression is also essential to luster and sharpness.

**WE DO NOT ADVISE IT.**—F. M., Chicago, Illinois, says: "I have a scheme by which small forms, for job press, which are tied up with string, can be locked up without untying string. The trick is in the furniture used, and I would like to know whether you think enough offices tie up type this way to warrant taking out a patent?" *Answer.*—The theory and the "trick furniture" may be good from your standpoint, but we fear the success of the result in practice. A well-known Chicago printer tells us that Mr. Will Johnston (when working for Mr. Charles W. Magill, in the old Knight & Leonard building, on Madison street, before the firm of Shepard & Johnston was instituted), used to lock up his small jobs with string on, care being taken not to have the turns of the cord lap over each other. In the office of P. F. Pettibone & Co., before the strike, they used

grooved corner pieces and slugs to match, cast on pica body, the grooves being on the outside for the string to lie in. This was handy in some instances, but for general use was a trouble. They could lock up with strings on or off, as they wished. On pages inclosed in mitered rules the string had to be taken off. It would not pay you to patent the device.

**INKS PEELING OFF THE COATING ON PAPER.**—E. P. W., Wellington, Ohio, asks: "Can you give me some information in regard to half-tone printing on enameled paper? I have been running on such work today, and particles of the paper seem to pull off and stick to the cut. I inclose you samples printed with different colors, so that you can see what I mean. I heated one of the sheets of paper over a lamp and it printed without peeling off the enamel. The lot of paper I am working on was shipped us from Cleveland during a very heavy rainstorm, and it may have gathered dampness on the way. However, the paper seems dry to the touch. What do you think causes the trouble?" *Answer.*—The paper, evidently, is of poor quality, so far as the coating is concerned, because it leaves the stock too easily. Its trip from Cleveland to your establishment during a rainstorm would seriously interfere with the permanency of the coating also. The red-ink specimen, we notice, is clouded up on the finer portions of the half-tone, because the color is too fully impregnated with aniline. Moisten the finger and draw it across the printed sheet, and you will find that the ink loosens and runs on the paper. If you will mix a very small quantity of glycerine in any color of ink it will help to loosen its tackiness, so that it will leave the plate without "pull"; what is known as "Superior Reducing Compound" is also recommended as a very useful article in the pressroom.

**A PROTEST.**—J. F. M., Westchester, New York, writes: "My INLAND PRINTER arrived today, and I see my letter of some time ago has been answered, and I wish to take exception to the same. Now, in the first place, you state that you believe the correspondent is not familiar with half-tone work, and give as a reason that the make-ready is neither appropriate nor good, and you go on to state that the correspondent says: 'that the plate worked as well without the overlay as with it. Of course it did, and for the reason stated by us.' Now permit me to say *of course it did not*, and I did not say it did, nor did I expect it to, and I did not expect to get the same results from the two-roller pony press that would be expected from a six-roller press. What I did say, as you may see by referring to my letter, was, 'that the ink cakes in the same place if it is worked without the overlay,' and what I wanted to know was, why the ink should cake only on one spot, that being where the overlay was thickest at that point of the impression. My reason for printing some sheets without the overlay was to ascertain if it was in any way contributory to the ink caking. As to the overlay 'being of the feeblest kind,' as you say, I inclose you a sheet printed without the overlay on the same quality of paper; also a sheet printed from the overlay at the time the job was worked off, that you may be better able to judge. I do not think the job a first-class one, as the facilities for printing it in that manner—if the plate would allow it—were not at hand. What I wanted to know was: 1. What caused the ink to cake on the plate only at that one spot I have marked? 2. Was it the fault of the ink which was reduced with varnish to a good working condition? 3. Did the overlay in any way help to cause it? 4. Was it the fault of the plate, which was not good, although at that point it seemed to me to be all right?" *Answer.*—We regret the delay complained of in answering this inquiry; we may state, however, in explanation, that nearly every month brings us more inquiries than would fill five times the space allowed this department. In the present



case we have crowded out others to give the foregoing complaint in full, and to add that we answer all inquiries as fast as practicable. The present samples (two) explain and show what is wanted, namely, one printed impression *without* an overlay, and the other impression printed *with* an overlay. Had this been done in the first place, instead of sending us two specimens printed from the same plate and with the same overlays, we would have been better able to make the distinction desired. While there is a consequent difference between the two impressions now before us, the opinion expressed in the September issue "that make-ready is neither appropriate nor good—the pressman has not exercised sufficient boldness in bringing out and relieving the numerous shades and tones with which this beautiful half-tone wash drawing abounds," still holds good. If the solids, medium heavy shadings and grays had been bolder and more harmoniously treated; and instead of cutting down to the bottom of the thick sheet or one of the tympan make-ready sheets (as appears to have been done in this case) to secure extravagant and *unnatural* high lights, thereby breaking up the meshes and lining of the strictly half-tone text, he could have secured far better results; and had he used less varnish and fuller color he could have produced a much clearer piece of presswork. As we stated in the issue referred to, the electrotype plate used is not as good as it should be, because it is either shallow or "humped in the metal" in the part indicated, and therefore fills up unnecessarily; still, in the hands of a more skilled workman on half-tone work, this fault could have been fairly well overcome.

A NUMBER of inquiries have been received which will be given attention next month.

#### JAMES H. SINCLAIR.

James H. Sinclair, editor of the *Chenango Union*, of Norwich, and one of the oldest newspaper editors in New York, died on the night of September 27, of apoplexy, in the



seventy-first year of his age. Mr. Sinclair began the printer's trade in Cortland, and was the first instructor of Mr. Henry O. Shepard, president of The Henry O. Shepard Company and of The Inland Printer Company. Under his guidance the late David R. Locke (Petroleum V. Nasby) also learned the trade at Cortland.

James H. Sinclair was born at Ithaca on July 7, 1824. When

nine years of age he moved with his parents to Cortland, where his father engaged in the manufacture of paper. In the village schools of Cortland Mr. Sinclair received his early education. Leaving school when fifteen years of age he selected his future vocation and served a six months' apprenticeship in a printing office in Oxford, conducted by a friend of his father, Mr. William E. Chapman, who was the publisher of the Cobb series of school books. After six months he removed to Cortland and served a regular apprentice's term in the office of the *Cortland Republican*. Afterward, for a term of three years, he was foreman of the *Cortland Democrat* office. In 1846 he again went to Oxford, and entered the office of the *Oxford Republican*, then published by Lafayette Leal. The following year, 1847, in

company with Mr. Leal, he came to Norwich and purchased the *Norwich Journal*, conducted by John F. Hubbard, and merged it with the *Oxford Republican* into the *Chenango Union*, which was started in October under the firm name of Leal & Sinclair. In 1854 Mr. Leal sold his interest to Hubbard, and, in 1859, Mr. Hubbard became sole owner; Mr. Sinclair, however, continuing his association with the paper. His work in the *Chenango Union* office has been uninterrupted since that time.

In 1847 Mr. Sinclair was married, at Cortland, to Miss Sarah M. Cheesboro. One child was born to them, John H., who died in December, 1876, leaving two daughters, who have since made their home with their grandfather. The death of his son, who was in the prime of his young manhood, was a severe blow to Mr. Sinclair.

In May, 1880, occurred the death of his wife, and shortly afterward the death of his daughter-in-law, Mrs. John H. Sinclair. He turned the declining years of his life to the proper training of the young grandchildren who were left to him.

He was many times honored by the voters of his village, and held important offices of trust. To all of these he brought that same honesty of purpose and conviction of what was best and right which was displayed in his everyday business life.

He loved to recall the old days and his recollections of incidents of the past were unusually distinct and accurate. One of the incidents in his life which he used to tell with interest was concerning his early relations with David R. Locke, who became famous to the world as Petroleum V. Nasby. Mr. Locke learned the printer's trade at Cortland under the guidance of Mr. Sinclair, and the latter's recollections of the little fellow who had to stand upon a box to reach his case of type were often repeated to inquiring friends.

Mr. Sinclair was an Odd Fellow and a member of Emmanuel church. Two grandchildren, Helen Sinclair and Mrs. Henry C. Hall, and two brothers, one of whom resides at Ithaca, and the other in California, are the only immediate relatives surviving.

Death came to him in the midst of activity. Only a week before his death he had visited the scenes of his early life and renewed acquaintance with those whom he knew a half century ago.

The funeral services were held on Monday, September 30, and were attended by hundreds of citizens who came to pay a last respect to the memory of a loved and respected townsman. After a prayer at the house the cortege moved to Emmanuel church, where the beautiful and impressive burial service was read by the rector, Rev. H. D. Stebbins. After this service, Rev. E. B. Olmstead, of Binghamton, formerly pastor of the Broad Street Methodist church, at the request of the family and the invitation of Mr. Stebbins, delivered a brief eulogy.

The floral memorials, which almost hid the casket from view, were very beautiful. The pallbearers were Messrs. Manning, Moore, Watts, Randall, Hall and Haight, all of the *Chenango Union* office. The fire department, Odd Fellows, and proprietors and employes of the *Chenango Union*, *Telegraph* and *Sun* offices attended in a body, the Odd Fellows and firemen acting as a guard of honor. Newspaper men from other localities who attended were: Messrs. Jones, of Cortland; Jackson, of Oneida; Roberts, of Greene; O'Brien, of Sherburne, and Blanchard, of Earlville.

The services at the grave were in charge of the Odd Fellows.

THE proofreader of the *Hamburger Nachrichten* has been sentenced to four weeks' imprisonment, and to pay a fine of 150 marks, as "the chief propagator" of a false report that cholera had again appeared in Hamburg.



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Set type amounts to more than enough in one year to pay for  
the total cost of the type. You can throw away your old job  
type, have a brand new outfit, do better printing, and yet at  
the end of the year have a larger profit than ever before 32*

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*Mmmmmmmmm Saint Louis.....189..... mmmmmmmmm*

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**Books!** from their pages  
the great writers of the  
past look out upon us in all  
their grandeur and beauty  
undimmed by the faults or  
follies of earthly existence  
names consecrated by time  
Could we have Dryden and  
Milton and Shakespeare in  
our dwellings, in all the full  
vigor of their imaginations

12 Point—30 a 12 A—\$2 75

**Books!** trim light  
\* houses erected  
on the great sea of  
time, by whose aid  
times long past be-  
come time present  
and the entire his-  
tory of the world a

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\* of antique  
pages speak  
the greatest  
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# Indestructible Type Company

491-493 CARROLL AVE., CHICAGO.

48-point Indestructible Script.

(24-point in preparation.)

4 A, 10 a. \$12.00.

Indestructible Script combines  
Beauty and Usefulness.

PATENT PENDING.

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(18 and 24 point in preparation.)

6 A. \$1.75.

**OUTLASTS ANY TYPE ON THE MARKET. \$123**

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**No type as light.**

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**EVERLASTING TYPE**

10-point No. 1.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

Lower-case alphabet, a to z, 14¾ ems.

This metal, while resembling ordinary type metal, both in handling and in appearance, is of an entirely different composition, there being no article entering into its manufacture that is in the ordinary type-metal.

(Solid.)

It is, as its name implies, indestructible. A letter, on being swaged into a piece of babbit metal, split it in two, while the type itself showed no more wear than a spike would under like conditions, even though it may seem incredible.

This metal is lighter than type-metal, gives 53 per cent more characters to the pound, and is cast entirely on the point system.

(Leaded with Six-to-Pica Leads.)

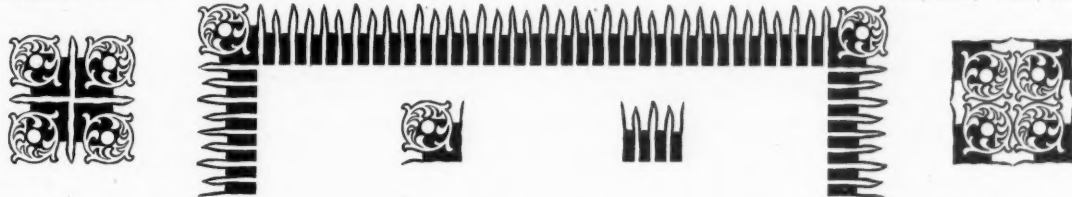


# Indestructible Type Company

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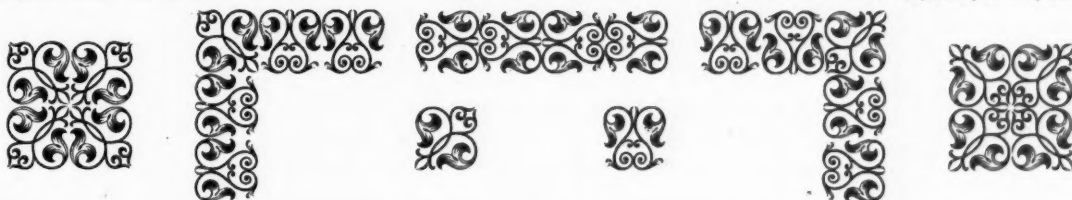
24-point Border No. 1.

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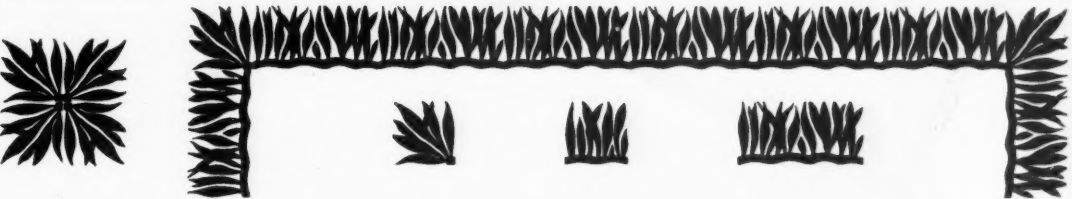
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3 feet, \$3.00; 6 feet, \$5.50.



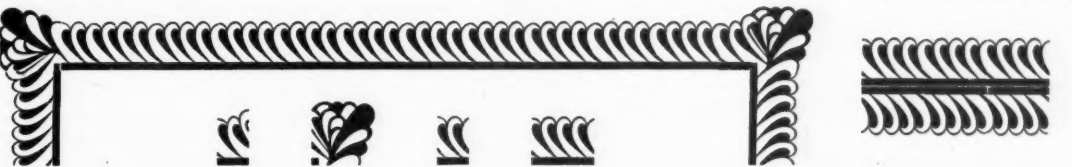
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PATENTS PENDING.

**SHEPARD SCRIPT SERIES.**

Originated by THE CRESCENT TYPE FOUNDRY, 349-351 Dearborn St., Chicago.

(PATENT APPLIED FOR.)



THE 18, 24, 36 POINT SIZES OF SHEPARD SCRIPT WILL BE READY FOR DELIVERY NOVEMBER 15.  
42 AND 48 POINT DECEMBER 1.

**Mazarin Series.**

Patent Pending.

18 Point ready Nov. 1st.  
Other sizes in preparation.**MAZARIN SERIES, BORDERS, INITIALS AND ORNAMENTS MADE ONLY BY BARNHART BROTHERS & SPINDLER, TYPE-FOUNDERS.**

THE series of printing type shown on this page, to which has been given the name of Mazarin, is a revival of the old Golden Type used by the Kelmscott press and redesigned by our artist. As the tendency at present time seems to be toward the old style printing we have brought out this series. The Mazarin Borders, Ornaments and Initials are also very handsome and useful. With this combination the printers are enabled to compose various sizes and styles of fancy cover and title pages, without going to the heavy expense of purchasing a large assortment of zinc-etchings or electrotypes. All type made by this house is cast from the Celebrated Superior Copper-Mixed Metal, which for durability has no equal. It can be had at the following branch houses; Great Western Type Foundry, Kansas City, Missouri; Great Western Type Foundry, Omaha, Nebraska; Saint Louis Printers' Supply Co., Saint Louis, Missouri, Minnesota Type Foundry Co., Saint Paul, Minnesota. Specimens of our latest faces sent on application.

12 Point Mazarin, 18 A 36 a \$3.10

**THE TOOLS AND PUNCHES MA**

THE first of type and m a degr of tools and of ex rarely found in to learn the art o regarded as prop printer's trade, b ing, set aside as k done by the gold Sweinheym and been the only pr century who ha that would warr cut punches wi smith could do t this reason, as w many beginners printers who ow the types were b

gave the means of renewing a worn-out font must have been preferred. That there was a trade in matrices before type-founders for the trade were established is shown by the appearance of the same face of type in many offices. The Round Gothic types cut by Jensen were frequently used by printers in France and Germany. Certain faces of types used by Caxton and by Van der Goes, by Leeu and Bellaert, by Machlinia and Veldener, are identically the same, and must have been cast from matrices struck from the same punches. Gutenberg's employment of the goldsmith Dunne at Stras-

8 Point Mazarin, 24 A 50 a \$2.75

**HISTORY OF THE ART OF PRINTING IN THE FOURTEENTH CENTURY.**

WEINHEYM and Pannartz, the German printers, who introduced typography in Rome, and published more books than they could sell, in the year 1472 petitioned Pope Sixtus IV for relief. In the catalogue accompanying their petition they describe this Donatus as the "Donatus for boys, in the beginning of library at Paris has books of this book, supposed were made fifteenth century, are more carefully ed than the letters the wood is worm- are neat and clear, evidences of wear e blocks has been berg, for its letters arin Bible. It has ck may have been rlier experiments

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ALL SIZES LINE TOGETHER ACCURATELY AT THE BOTTOM			

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GOLDEN DREAM

12 Point No. 3

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SONGS FOR WANDERING POETS  
BOTH CROW TOGETHER

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BOUNDED IN HIS NATURE, INFINITE  
IN HIS DESIRES, MAN IS A FALLEN GOD WHO  
HAS A RECOLLECTION OF HEAVEN

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EVERY NOW AND THEN A MAN'S MIND IS  
STRETCHED BY A NEW IDEA OR SENSATION AND IT NEVER  
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THE OLDEST UNIVERSITY AT PRESENT  
IN EXISTENCE IS OXFORD

6 Point No. 3

30 A \$2 00

HE WHOSE DAYS PASS WITHOUT ENJOYING  
IS LIKE THE BELLOWS OF A SMITH, HE BREATHES  
INDEED BUT HE DOES NOT LIVE

6 Point No. 5

35 A \$2 00

BETTER A CHEAP COFFIN AND A PLAIN FUNERAL  
AFTER A USEFUL, UNSELFISH LIFE, THAN A GRAND PROCESSION AND  
A MARBLE MAUSOLEUM AFTER A LOVELESS, SELFISH LIFE

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# Type appropriate for all Occasions of Ceremony, Festival and Thanksgiving, Holy Days, and High-class and Church Typography

## The Bradley Series

Was adapted from mediæval sources by  
"Mr. Will H. Bradley, "the eminent  
decorative artist, for the American Type  
Founders' Company. "Its motive is to  
furnish pleasing & harmonious masses  
of color without sacrificing legibility."

Type should be chosen  
with careful regard to  
appropriateness for  
Special Occasions of  
Ceremony, Festivity,  
and Solemnity. The  
taste of the advanced  
Typographer is once

## The Bradley Series

Is made in eight sizes, all of which are  
shown on this page. Prices and elab-  
orate specimens are printed in a hand-  
some rubricated circular, which may be  
had on application to the Branch near-  
est your place of business.

more inclined toward the classic forms of lettering, which for cen-  
turies satisfied the most learnedly critical as well as the lovers of  
the genuine in Art. Such a letter is the Bradley, a most suitable  
**Type for Thanksgiving Christmas**  
and other High Festivals. The Bradley Design is based on the  
Mediæval Gothic-Roman, which was used by the earliest Printers  
antecedent to the introduction by Nicholas Jenson, in 1470, of the

Roman characters in  
common use through-  
out Christendom. On the opposite page a  
modified reproduction  
of Jenson's renowned  
original design is well  
shown. Its very quaint  
mediæval appearance  
makes it appropriate  
as well for solemnities  
as for the most joyous  
Events. Type should  
harmonize with the  
spirit of the occasion.  
Certum pete finem.

## The Christmas Combat.

Century MDCC.

My master and dame, I well perceive,  
Are purposed to be merry to-night,  
And willingly hath given me leave  
To combat with a Christian Knight.  
Sir Pig, I see, comes prancing in,  
And bids me draw, if that I dare;  
I care not for his valor a pin,  
For Jack of him will have a share.

I likewise see good minced-pie  
Here standing swaggering on the table;  
The lofty walls, so large and high,  
I'll level down, if I be able;  
For they be furnished with good plums,  
And spiced well with pepper and salt,  
Every prune as big as both my thumbs  
To drive down bravely the juice of malt.

And for the plenty of this house  
God keep it thus well stored away;  
Come, butler, fill me a good carouse,  
And so will end our Christmas Day.

## God Rest You Merry, Gentlemen.

Anno Domini MDCC.

God rest you merry, gentlemen,  
Let nothing you dismay,  
For Jesus Christ our Saviour  
Was born upon this day—  
To save us all from Satan's power  
When we were gone astray.

O tidings of comfort and joy,  
For Jesus Christ our Saviour was born  
on Christmas Day.

In Bethlehem in Jewry  
This blessed babe was born,  
And laid within a manger  
Upon this blessed morn;  
The which his mother Mary  
Nothing did take in scorn.

From God, our Heavenly Father,  
A blessed angel came,  
And unto certain shepherds  
Brought tidings of the same,  
How that in Bethlehem was born  
The Son of God by name.

# American Type Founders' Company

Leaders of Type Fashions Branches in Eighteen Principal Cities



## THE YULE-LOG.

Come, gather round the Yule-log's blaze  
In light and laughter leap the flames,  
The fire sings like a hymn of praise,  
Its warmth the heart of winter tames.

Behold, the house is all aglow  
From door to roof with Christmas cheer!  
What matter how the cold wind blow?  
Comfort and peace and joy are here.

Come, share the Yule-log's glorious heat!  
For many a year the grand old tree  
Stood garnering up the sunshine sweet,  
To keep for our festivity.

And now our Christmas Eve to bless,  
See how it yields its ardent rays!  
As if to wish you happiness,  
Honor and love and length of days.

Welcome! it smiles with every beam,  
Saluting you with kindly power.  
Its golden banners flash and gleam,  
Its mellow splendor crowns the hour.

Then gather round the flame so bright!  
Forget that winter blasts are stern,  
So fervently this holy night  
On friendship's hearth the Yule fires burn.

**I**N this specimen of the Jenson Old Style it is intended to illustrate its fitness for all occasions of ceremony, festival, thanksgiving, and high-class and church typography. For an extensive showing of the full series, included in thirteen sizes (8 point to 72 point), with Initials, Page Ornaments and Embellishments, send to the nearest branch house of the

American  
Type Founders'  
Company.

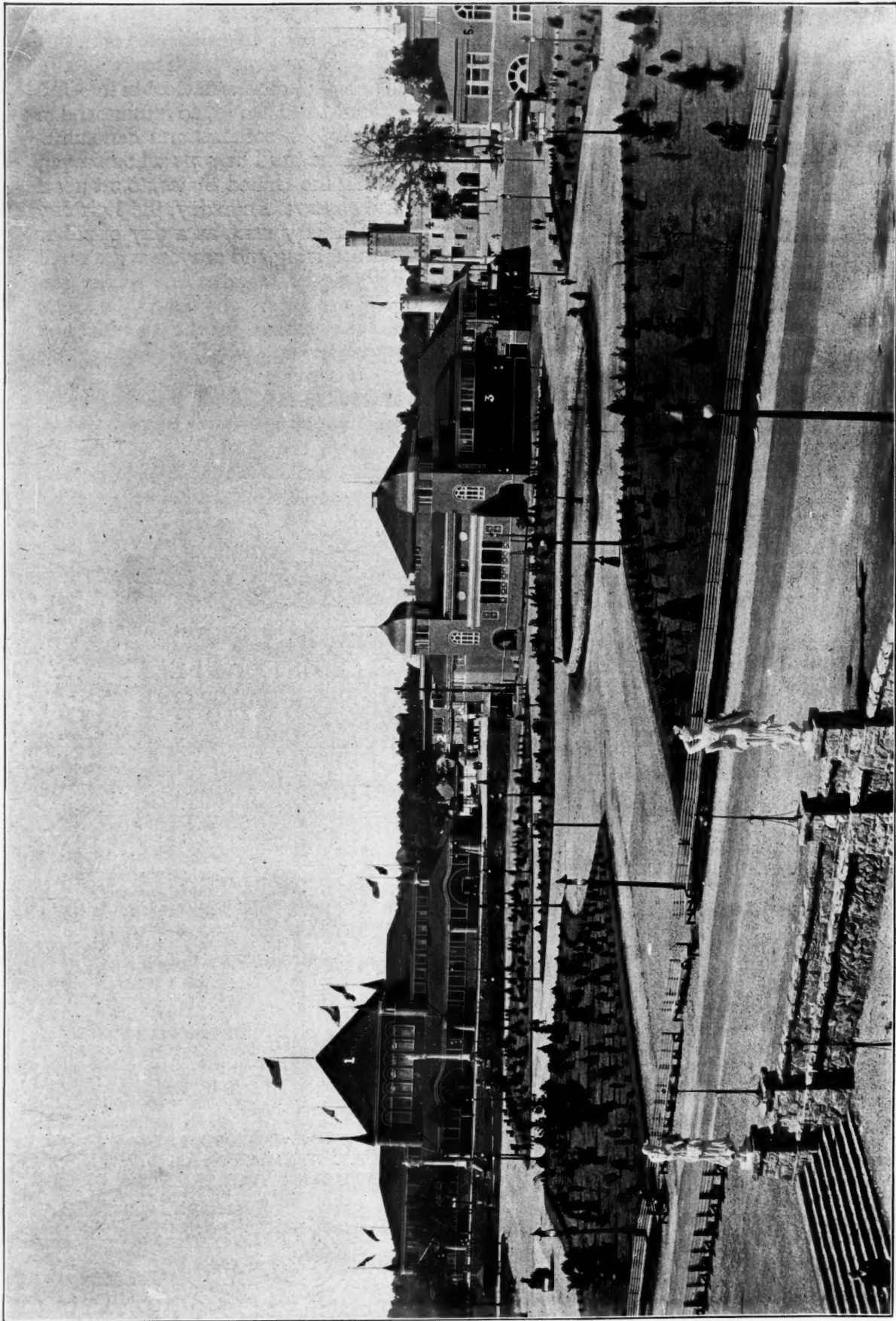
**D**EEPLY penetrated with this sentiment, I, George Washington, president of the United States, do recommend to all religious societies and denominations, and to all persons whomsoever, within the United States, to set apart and observe Thursday, the 19th day of February next, as a day of public thanksgiving and prayer, and on that day to meet together and render sincere and hearty thanks to the Great Ruler of nations for the manifold and signal services which distinguish our lot as a nation,—particularly for the possession of constitutions of government which unite and, by their union, establish liberty with order; for the preservation of our peace, foreign and domestic; for the reasonable control

CHRISTIAN UNION  
GRAND CHRISTMAS FEAST  
AND ENTERTAINMENT



"Peace on Earth, Good Will to Man."

UNION ROOMS - DOCK SQUARE  
WEDNESDAY, DECEMBER 25, ALL DAY  
COME AND BRING YOUR FRIENDS

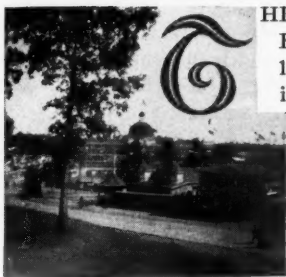


VIEW OF PORTION OF ATLANTA EXPOSITION GROUNDS NEAR MAIN ENTRANCE.

- 1—Agricultural Building.
- 2—Street Railway Terminal.
- 3—Auditorium.
- 4—Administration Building and Main Entrance.
- 5—South End of Georgia Building.

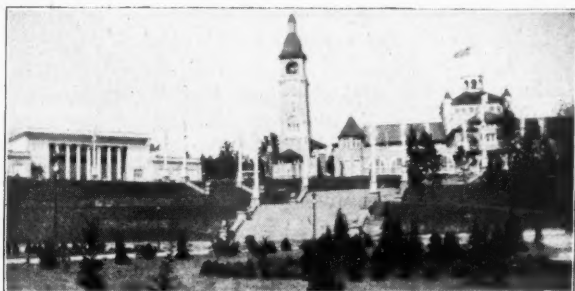


## THE COTTON STATES EXPOSITION.



THE Cotton States and International Exposition which opened in Atlanta, Georgia, on September 18, is now under full headway, the exhibits are complete, the attendance is increasing every day, and all who have visited the fair declare it to be a grand success. The hotel men and citizens of Atlanta are taking good care of all visitors, and

the extortions which often exist at such times are not encountered there. The officers of the Exposition deserve great credit for the completeness of the fair. It is conceded that the Exposition will be as great a success financially as it is artistically. Tourists from the East, North and West are



VIEW FROM THE PLAZA TOWARD CLOCK TOWER.

now beginning to visit Atlanta, as those nearer there have been doing earlier in the season. The largest attendance will undoubtedly be during the months of November and December. With good weather and the assistance of the railroads and the press, the tide of travel will surely flow



MANUFACTURES AND LIBERAL ARTS BUILDING.

Atlantaward in satisfying numbers from all directions. The press associations from the different states who visited the fair during September and October went away with very favorable impressions, and the advertising which they



ONE BANK OF CLARA MEER.



LOOKING NORTH FROM MACHINERY HALL.

have done, and will continue to do, is expected to induce many people to visit the "metropolis of the South."

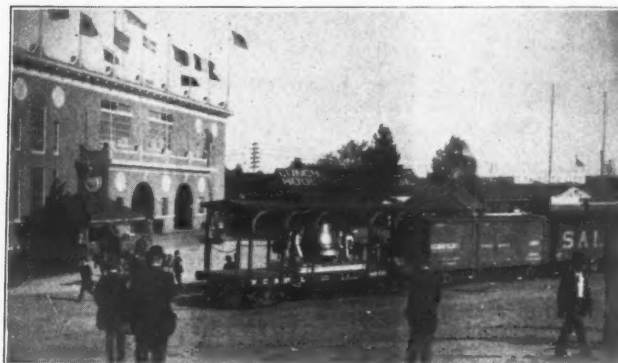
Readers of THE INLAND PRINTER will be particularly interested in exhibits of machines for printing, typesetting, bookmaking and paper working, and in lithography, color printing and processes of illustrating. They will also be glad to examine the exhibits of paper, blank books, stationery and typewriters. It is to be regretted that the exhibits



AN OMNIBUS EN ROUTE.

in these lines are not as extensive as they might be, but those in the printing and paper making line will certainly repay anyone for taking time to examine them.

In Machinery Hall the exhibit of the Dodson Printers' Supply Company seems to be quite a busy center for callers; the presses of the Campbell Company and the typesetting machine of the Thorne Company add a great deal to its



THE COLUMBIAN BELL.

attractiveness. Adjoining this exhibit is that of the Foote & Davies Company—one Miehle press and a Seybold "Monarch" paper cutter, both in active use. Across the aisle from these exhibits the visitor finds an envelope machine in the exhibit of the Springfield Envelope Company,

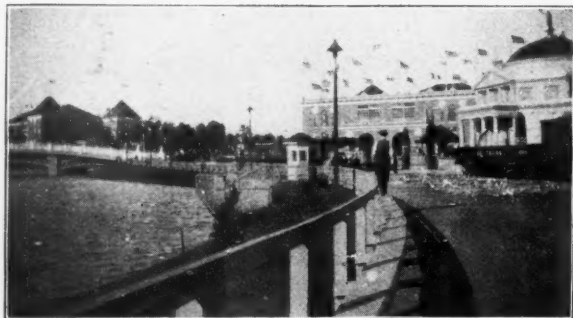




THE ILLINOIS BUILDING.

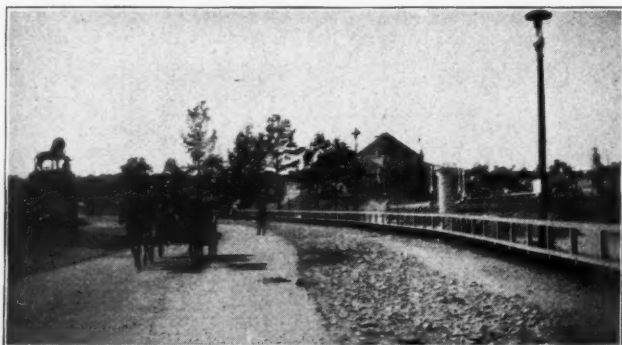
manufacturing envelopes which are sold at the exhibit. In another part of this building is the exhibit of the Mergenthaler Linotype Company, in charge of Mr. R. L. Glenn, of the Atlanta *Constitution*, in daily operation.

In the Manufactures and Liberal Arts building the visitor will find the paper exhibits of the L. L. Brown Paper



THE BRIDGE NEAR TRANSPORTATION BUILDING.

Company, of Adams, Massachusetts; the Fairfield Paper Company, Fairfield, Massachusetts, and Crane & Company, Westfield, Massachusetts, all pretty close together. Not very far from these is the exhibit of the Franklin Engraving and Electrotyping Company, Chicago, which makes a very attractive showing. The exhibits of the different typewrit-

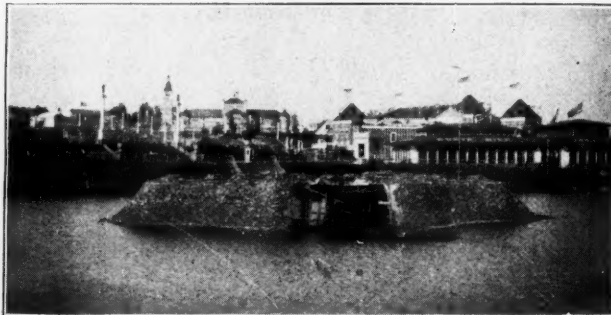


A GLIMPSE OF THE BROAD PLANK DRIVES.

ing machine companies and others in the stationery line in this building will also be worthy of special examination.

In the Government building are two lithographic presses, one for printing the maps of the Weather Bureau, furnished by Walter Scott & Co., of Plainfield, New Jersey; the other being utilized for running the maps of the United States Geological Survey, both in daily operation and forming interesting and instructive exhibits. Besides the presses, visitors will be interested in the complete set of publications

of the United States Department of Agriculture, and the copies of the farmers' bulletins; also in the practical illustration of bookmaking, illustrating the various processes of the work from the submission of the manuscript to the completed volumes; in the showing of illustrations in various forms, from the original drawing to the finished wood engraving, also the pen-and-ink drawings, the water-color



THE ELECTRIC FOUNTAIN.

paintings, and the first publication of the Department of Agriculture.

In the Fine Arts building the exhibit of original pen-and-ink and wash drawings by Harper & Brothers and the Century Company are interesting to those connected with



PENNSYLVANIA BUILDING ON LIBERTY BELL DAY.

bookmaking, and who have already examined the finished plates in the books and magazines issued by those companies. There is also a very creditable display of book covers by these same firms, but it is unfortunate that they are so



THE LIBERTY BELL.

located that they cannot receive the careful examination they deserve. The poster exhibit is not as complete as it should be.

In the Agricultural building, which seems to be hardly the place for it, one runs across the blank book exhibit of



A VIEW IN MIDWAY.

the Walker, Evans & Cogswell Company, of Charleston, South Carolina, which is tastily arranged.

The official catalogue of the Exposition, published by Claflin & Mellichamp, and printed by the Foote & Davies Company, is a very creditable production, carefully compiled and printed in good style. Messrs. Claflin & Mellichamp have numerous stands for the sale of the publication in the different buildings, and their attractively uniformed boys are to be seen upon all parts of the grounds. The book is sold at the low price of 25 cents, and every visitor at the fair, to be properly equipped for enjoying the exhibits, should obtain one of the books. In addition to handsome half-tone illustrations of each of the buildings and portraits of the officials, it contains diagrams of each of the buildings, showing location of the exhibits, the general plan of Piedmont Park, giving the location of the structures, and also an accurate bird's-eye view of the grounds, looking



A VIEW FROM THE PHOENIX WHEEL.

from the bluffs near Midway Heights, which is the best bird's-eye view of the Exposition which has been gotten out.

The Illinois building is especially worthy of mention, and is a handsome structure in the colonial style, with wide porches, pleasingly painted in yellow and white. It is in charge of Mr. Robert F. Rose, of Chicago, and is used merely as a clubhouse or meeting place for visitors from that state and contains no exhibits.

The arrival of the liberty bell at Atlanta was a signal for great rejoicing by the people of the South, and by those

who were fortunate enough to be at the Exposition at the time. The ceremonies attending the placing of the bell at the Pennsylvania building were most impressive. The accompanying illustration shows the bell upon the standard on which it was transported to the grounds, the other views presenting the crowds about the Pennsylvania building during the speechmaking on Liberty Bell day. On October 23, when President Cleveland and his cabinet visited the Exposition, the attendance was the largest it had been since the fair opened.

In planning the site for the Exposition the Chief of Construction had some exceptional advantages for the arrangement and lay-out of the grounds, owing to the natural formation of Piedmont Park, where the fair is situated. The



ONE OF MIDWAY'S ATTRACTIONS.

location is charming. The buildings, which are models of architectural symmetry, stand upon different levels, and nearly every structure has a most beautiful outlook in all directions or can be seen distinctly from nearly every part of the central plaza. There are very few state buildings, those of Georgia, Illinois, Pennsylvania, Alabama, Massachusetts, and New York being the most prominent.

The city of Atlanta is more like a metropolitan city than any other town in the South, and has justly been called the "Chicago of the South." It has taken hold of the fair and pushed it to success with all the energy that Chicago showed in handling the World's Fair. The town lies well up on the mountain, and the drives into the surrounding country are most delightful.

The fair grounds are easily reached by the Southern railway, which runs trains very similar to those operated by the Illinois Central during the World's Fair, and also by a number of electric car lines and omnibus lines, all running direct to the fair gates. There are some of the omnibuses which even drive right into the fair grounds



and will carry one around to the various buildings for the nominal sum of 5 cents.

The visitor to Atlanta, if he can possibly do so, would do well to stop over for a day in Chattanooga and visit Lookout Mountain. The view from this point is a most beautiful and impressive sight; the panorama of the river, the town, the fields, woods, farmhouses and railroads spread out like a huge relief map, making such an impression as to remain indelibly stamped upon one's memory. A visit to the national cemetery and the national battle-ground of Chickamauga should also be included in this stop-over at Chattanooga. The country for miles about has been the scene of some of the most fiercely contested battles of the rebellion, and the historic associations of the spot make a visit to this part of the country especially interesting.

The Administration building, which also combines the main entrance, is situated on the west side of Piedmont Park, at Fourteenth street. It is 50 by 240 feet in size, and

exhibits are complete and enable one to study the development in methods of transportation to good advantage.

Electricity building, while not a large structure, is a most attractive one, especially when illuminated at night. The dimensions are 80 by 262 feet. The central dome is an imposing feature of this building and rises in graceful proportions to a height of 100 feet above the floor line.

The United States Government building was designed by the supervising architect of the Treasury Department. It is 260 by 180 feet in size and has an annex 140 by 80 feet. The exhibits in this building are the most complete and interesting of any on the grounds. The specimens from the Bureau of Engraving and Printing at Washington, showing bonds, checks, warrants, etc., should be examined.

The Fine Arts building is a most magnificent structure with central colonnade entrances and two wide wings which are entered by semi-circular porticoes on the ends. It is admirably lighted for the proper display of its rich art



Grand Rapids Engraving Co., Grand Rapids, Mich.

SOUTHERN OXPRESS—"ALL ABOARD FOR THE ATLANTA EXPOSITION!"

is a combination of several architectural ideas, the building suggesting the London Tower, Blarney Castle, St. Michael's in France and other European structures, but arranged to form a harmonious whole, suited to the uses intended.

Machinery building is 100 by 486 feet in size and fronts north on "Clara Meer." Adjoining it is the power house with its immense battery of boilers for producing the power for the building and for generating the electricity which illuminates the park and buildings.

The Manufactures and Liberal Arts building is the largest of the Exposition group, being 260 by 351 feet in size. Towers at each corner, rising to the height of three stories, add much to the exterior effect. Massive trusses constructed in graceful curves support the roof. The site is prominent, the building being readily located from nearly every point within the Exposition grounds.

Transportation building is 117 by 433 feet in size and with its galleries contains a floor space of 55,000 square feet. Its five towers with lofty porticoes afford an extensive view of the grounds and the surrounding country. The

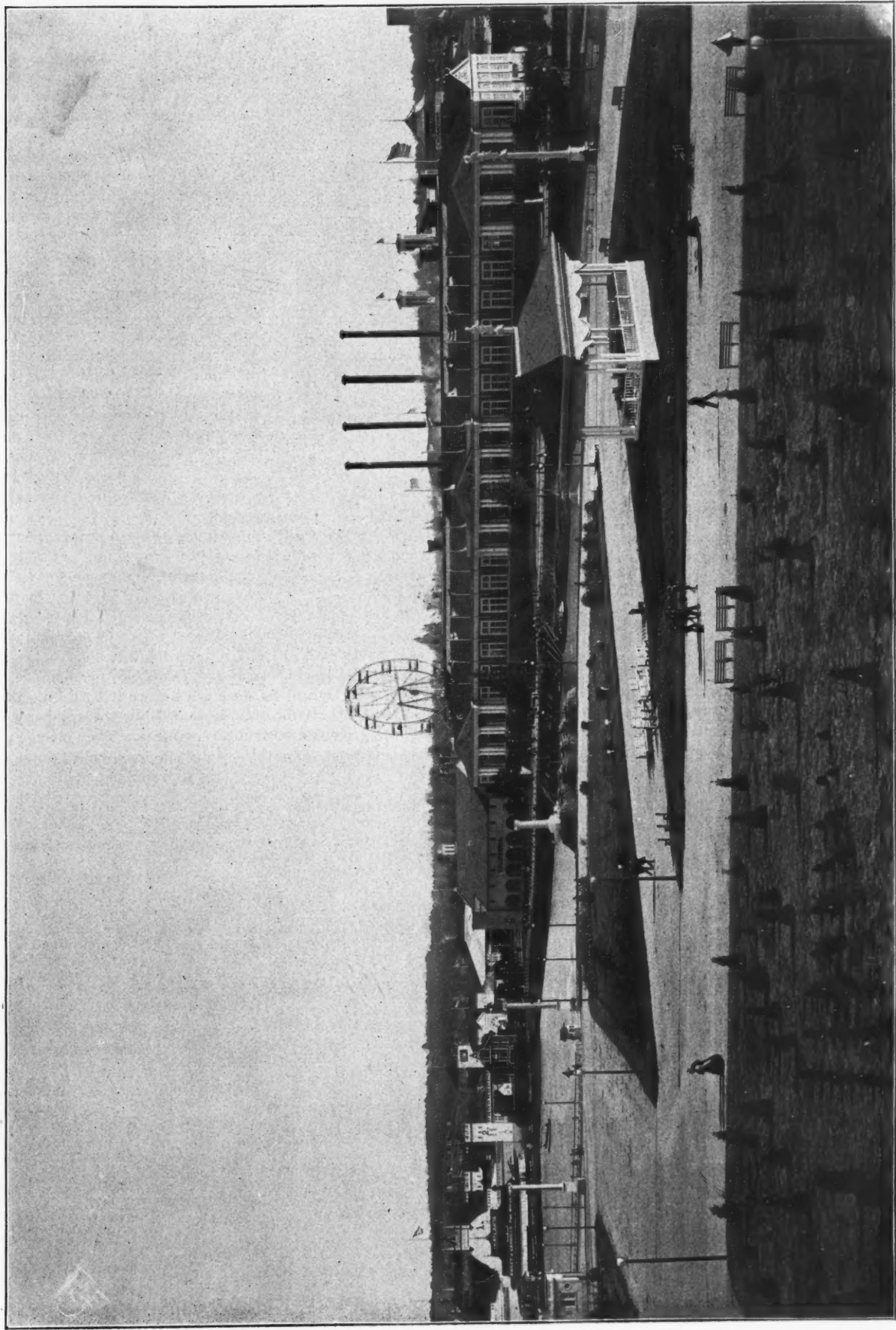
treasures. It covers a ground area of 21,000 square feet.

THE INLAND PRINTER urges all of its readers who possibly can make the trip to Atlanta to plan to visit the Exposition before it closes. They will be well repaid for the time and money expended, and besides seeing one of the greatest fairs which has ever been held, will also have an opportunity of viewing a portion of their country which possibly they may never be able to visit again at so reasonable a figure or at such an auspicious time.

This magazine is indebted to the Exposition officials for the many courtesies shown the paper, and especially to Mr. W. G. Cooper, of the Department of Publicity and Promotion, for his assistance in finding the exhibits which would most interest the readers of this publication. The large views of the Exposition grounds and other attractive illustrations we are enabled to show by the courtesy of the Exposition officers, and by special permission of the official photographer.

A more extended notice of a number of the exhibits, with illustrations, will be found in another part of this number.





VIEW OF ATLANTA EXPOSITION GROUNDS NEAR MACHINERY HALL, SHOWING PHOENIX WHEEL IN DISTANCE.

1 and 2—Dome and Tower of Georgia Manufacturers' Building.

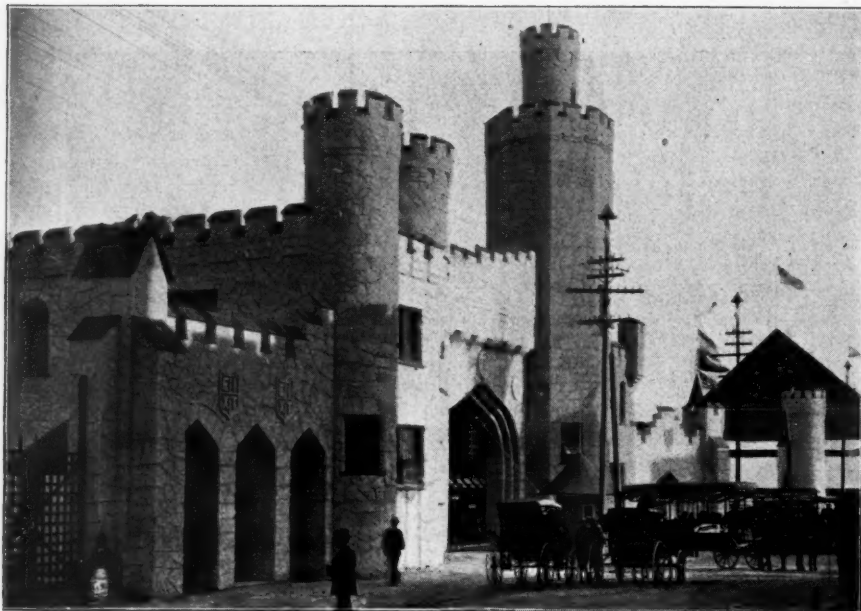
3—Negro Building.

4—Georgia Jail.

5—California Building.

6—Machinery Hall.

7—Plaza Band Pagoda.



GRAND ENTRANCE AT ADMINISTRATION BUILDING

## SOME OF THE EXPOSITION EXHIBITS.

**S**PECIAL notice of a few of the important exhibits in the printing, engraving, typesetting and paper-making industries mentioned in the preceding article, with illustrations, will not be uninteresting, and may help intending visitors to more thoroughly understand and enjoy them when they reach the fair. We therefore present the following for the benefit of our readers:

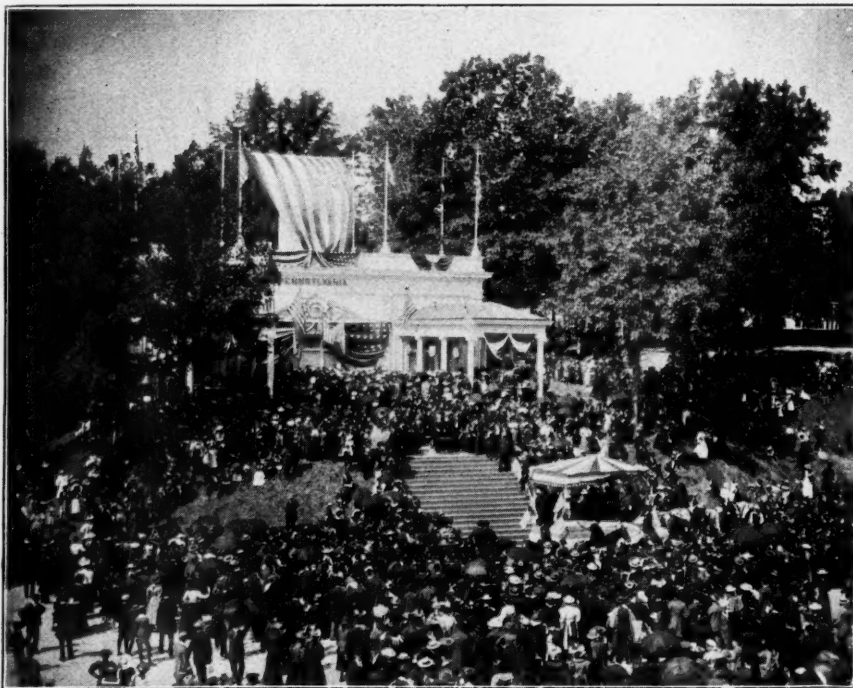
## THE FOOTE &amp; DAVIES EXHIBIT.

One of the most noticeable exhibits in Machinery Hall is that of the Foote & Davies Company, for the reason that the Miehle press and Seybold cutter are in daily use in actual work which the company has in hand. The press is driven by an electric motor made by the Card Electric Motor and Dynamo Company, and works so noiselessly that visitors wonder what power propels it.

In mentioning the exhibit of this enterprising firm, we cannot refrain from saying a word or two about them, as the business they have built up in Atlanta has been something almost phenomenal, and goes to show that there is push and enterprise and go-aheadativeness outside of Chicago. The two gentlemen whose names appear in the firm name are practical men, Mr. Foote having been a book-binder and Mr. Davies a pressman, and it was not very many years ago when they were employed by someone else. They started in 1887, with an old-fashioned Hickok ruling machine and a paper cutter, and the business grew to such proportions that in 1892 a stock company was formed, but the two gentlemen whose names are mentioned control the majority of the stock. To show that the business of the firm has grown in a most wonderful way, we may state that the amount of work turned out in September, 1895, was more than three times that done in 1894, in the same month. A representative of

THE INLAND PRINTER recently had an opportunity of visiting their extensive plant at 16 East Mitchell street, Atlanta, and was not only surprised at the magnitude of the office, but at the class of work being turned out. The house is a complete one and can handle anything in the printing line from the smallest jobwork to the largest book. The catalogue of the Exposition, which in itself is a model of typographic art, mention of which is made elsewhere, was turned out complete in a remarkably short time by this company, the first edition being 50,000 copies. Besides the regular run of printing and blank-book work which the company handles, they have a number of regular publications, and their stock-room upon the ground floor looks to the visitor more like a paper house than the storeroom of a printing office. They pride themselves especially upon the excellent character

of their blank-book work, giving the most careful attention to all the little details which delight customers and make and retain trade. THE INLAND PRINTER wishes there were more printing offices as wide-awake and up-to-date as this one. It is a pleasure to have an opportunity of visiting such a plant. Mr. W. O. Foote is president of the company, and Mr. M. M. Davies vice-president. The latter gentleman does considerable of the outside work for the company, and is said to be one of the liveliest hustlers for business in Atlanta. He never goes after a job of any importance that he does not get, and he does not secure it by taking it at a low price, either, for this is something the company will never do—compete with cheap printers. They charge good prices and turn out nothing but first-class work. In closing a notice of this progressive house, reference to the concern would not be complete without mention of Mr. J. W. Davis,



LIBERTY BELL AT THE PENNSYLVANIA BUILDING.



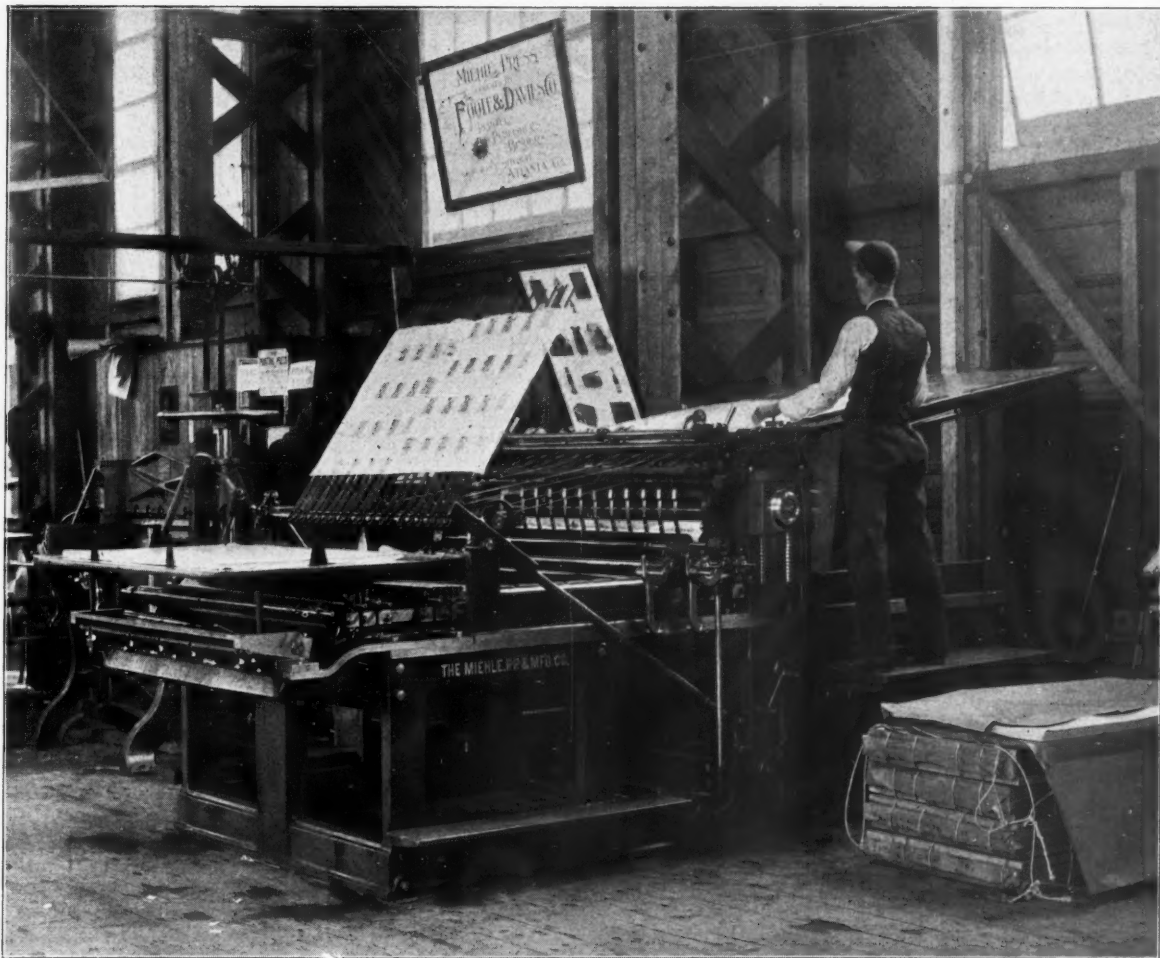
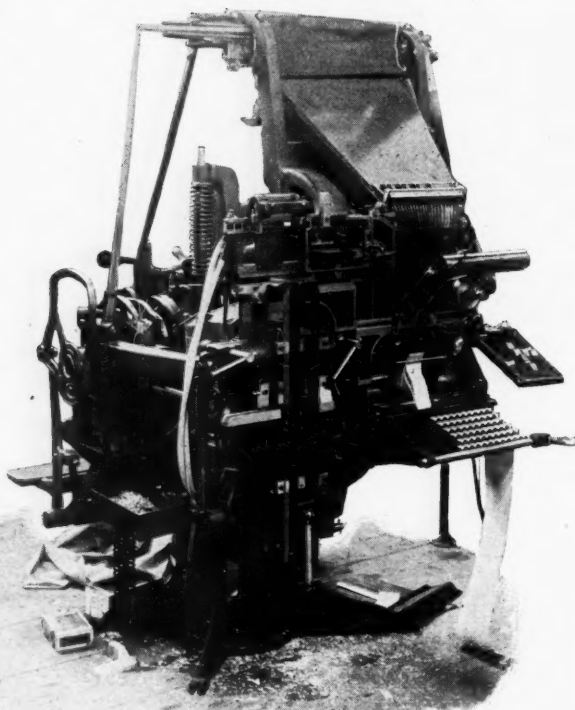


EXHIBIT OF THE FOOTE & DAVIES COMPANY, IN MACHINERY BUILDING.



EXHIBIT OF THE FRANKLIN ENGRAVING AND ELECTROTYPING COMPANY IN LIBERAL ARTS DEPARTMENT.





MERGENTHALER LINOTYPE EXHIBIT, IN MACHINERY HALL.

the superintendent of the company. He is one of the most important people in the establishment, and his thorough practical knowledge of the business in all its details has contributed in a great measure to the success of the firm.

FRANKLIN ENGRAVING AND ELECTROTYPING COMPANY'S EXHIBIT.

An interesting exhibit in the Department of Liberal Arts is that of the Franklin Engraving and Electrotyping Company, Chicago, shown in illustration on preceding page. It consists of samples of process engraving, principally in half-tone and line, and shows the wide range of work that can be successfully executed by photo-mechanical processes and the high degree of perfection attained by this firm. The center of attraction, however, is formed by a group of samples of their colortype work, printed at three impressions from half-tone plates. Three oil paintings, one chromo and two pieces from nature have been reproduced with such marvelous fidelity that no room is left for doubt as to the great future of this method of color printing. The possibilities in this method of color reproduction are great, and will be watched with interest by all connected in any manner with printing.

MERGENTHALER LINOTYPE EXHIBIT.

Visitors to Machinery Hall should not fail to examine the interesting exhibit of the Mergenthaler Linotype Company, of New York, in charge of Mr. R. L. Glenn, of the *Atlanta Constitution*. A great many printers and others connected with printing have heard of this machine, but have never had an opportunity of being in a city where they could examine one in operation. The opportunity is now offered and a close examination will certainly repay any visitor. The linotype is a mechanical compositor and casts and sets solid lines of type. The keyboard is operated on the plan of a typewriter and causes the several matrices to assemble until the line is complete, when the slug is cast and the matrices are returned to their respective places. It is run by a single operator and there is no distributing necessary, as the matrices are returned automatically to their places. One operator can set from 3,600 to 9,000 ems per

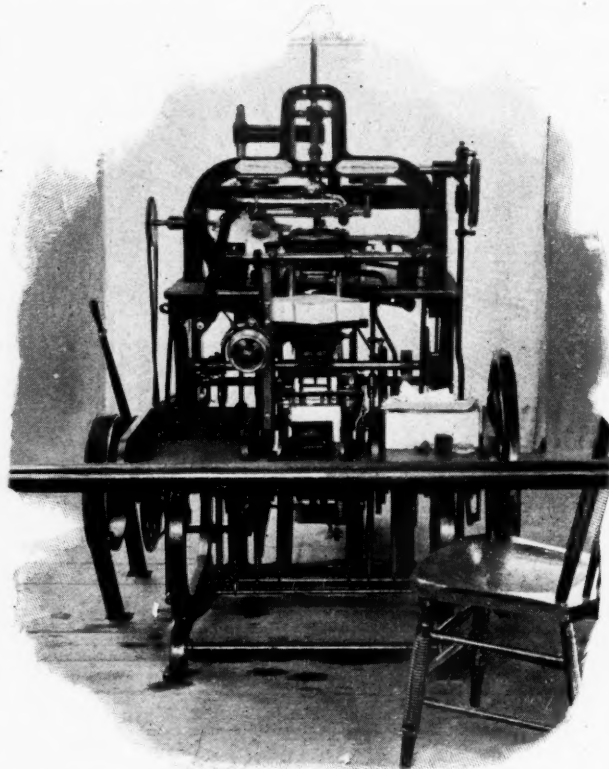
hour. The machines are so arranged that it is possible to change the face and measure whenever desired. Besides the advantage of speed which these machines give newspapers using them they always have a fresh and clean look every day, as the slugs cast by the machine are practically the same as a new dress. At the present time there are over three thousand of these machines in use and they have been placed in over four hundred newspaper and book offices throughout the country. Publishers and others contemplating the purchase of machinery of this description, or those who are anxious to learn more of how the modern newspaper is set, should make it a point to call at the Mergenthaler Linotype Company's exhibit.

THE SPRINGFIELD ENVELOPE COMPANY'S EXHIBIT.

The illustration herewith shows the envelope machine at the Atlanta Exposition in the exhibit of the Springfield Envelope Company, of Springfield, Massachusetts. This machine will gum and fold envelopes at a speed of 6,000 per hour, but for exhibition purposes was being run at a lower rate of speed. These machines are also made with attachments for printing at the same time the envelope is being manufactured, so that it is delivered complete and ready for the consumer. There are a number of makes of envelope machines, but the ones used by this company are made after their own particular patterns, and are said to be among the most complete and rapid of their kind in the world. This exhibit is particularly interesting from the fact that it is the only one of the kind at the Atlanta Exposition.

THE FAIRFIELD PAPER COMPANY'S EXHIBIT.

The Fairfield Paper Company, of Fairfield, Massachusetts, having recently entered the field as makers of first-class linen and ledger papers, and recognizing the value of the Atlanta Exposition to bring their products before the public, have taken space in the Manufactures and Liberal Arts building, and arranged the exhibit shown in the accompanying illustration. They have entered the papers for competition, which certainly is an evidence that they have confidence in the quality of their make of paper. To



SPRINGFIELD ENVELOPE COMPANY'S EXHIBIT, IN MACHINERY HALL.



FAIRFIELD PAPER COMPANY'S EXHIBIT, IN MANUFACTURES AND LIBERAL ARTS BUILDING.

Mr. George F. Barden, of this company, is due the credit for the tasteful arrangement of this exhibit. Owing to the difficulties of taking the picture the attractiveness of the display is somewhat lost. A careful examination of the exhibit will well repay anyone. Besides the regular linen ledger paper manufactured by this company, they also make the celebrated "Woronoco" linen ledger. Both of these papers represent all that is best for strength, for color, for writing, and erasing. While not as well known at the present time as some of the older brands of paper, this company's product is fast coming to the front. The men connected with the firm are thoroughly posted as to how paper should be made, and have the facilities for making it. The exhibit shows that they are in the field to make a success in this particular line.

#### THE L. L. BROWN PAPER COMPANY'S EXHIBIT.

We show herewith a picture of one of the most attractive exhibits in the line of paper making in the Manufactures and Liberal Arts building, that of the L. L. Brown Paper Company, of Adams, Massachusetts. It is in charge of Mr. W. L. Daniels, the courteous representative of the company, who is always pleased to give information to callers regarding the merits of the Brown Company's papers. The linen ledger and record papers made by the Brown Company are so well known that no extended reference to them need be made at this time. The magnificent case in their exhibit contains a pyramid of the various sizes, besides samples of hand-made papers and other specialties manufactured by the company. One of the attractive features of the exhibit is the mammoth register book made of the famous L. L. Brown paper, manufactured by William Mann, of Philadelphia. This immense register weighs 360 pounds and is a marvel of the bookbinder's

art. It is elegantly ruled and substantially bound in the finest russia leather and handsomely embossed and embellished in gold. The L. L. Brown Paper Company was established in 1850, and has had a most phenomenal growth. Its papers are widely and favorably known for their quality, and are specified by many stationers who desire the very best in the paper line. This company has also taken a great interest in the manufacture of fine hand-made papers, and has spent thousands of dollars to produce papers of this description which would meet the fastidious tastes of book lovers. No visitor to the Exposition should miss the opportunity of seeing their exhibit.

#### CRANE BROTHERS' EXHIBIT.

Not satisfied with the honors received at the World's Fair and at the California Midwinter Exposition, the indefatigable Charles M. Barden, of Crane Brothers, Westfield, Massachusetts, has established the exhibit of his company at the Atlanta Exposition and proposes to carry off prizes there the same as he does at every other show. In some respects the exhibit is similar to that at the World's Fair, but it is

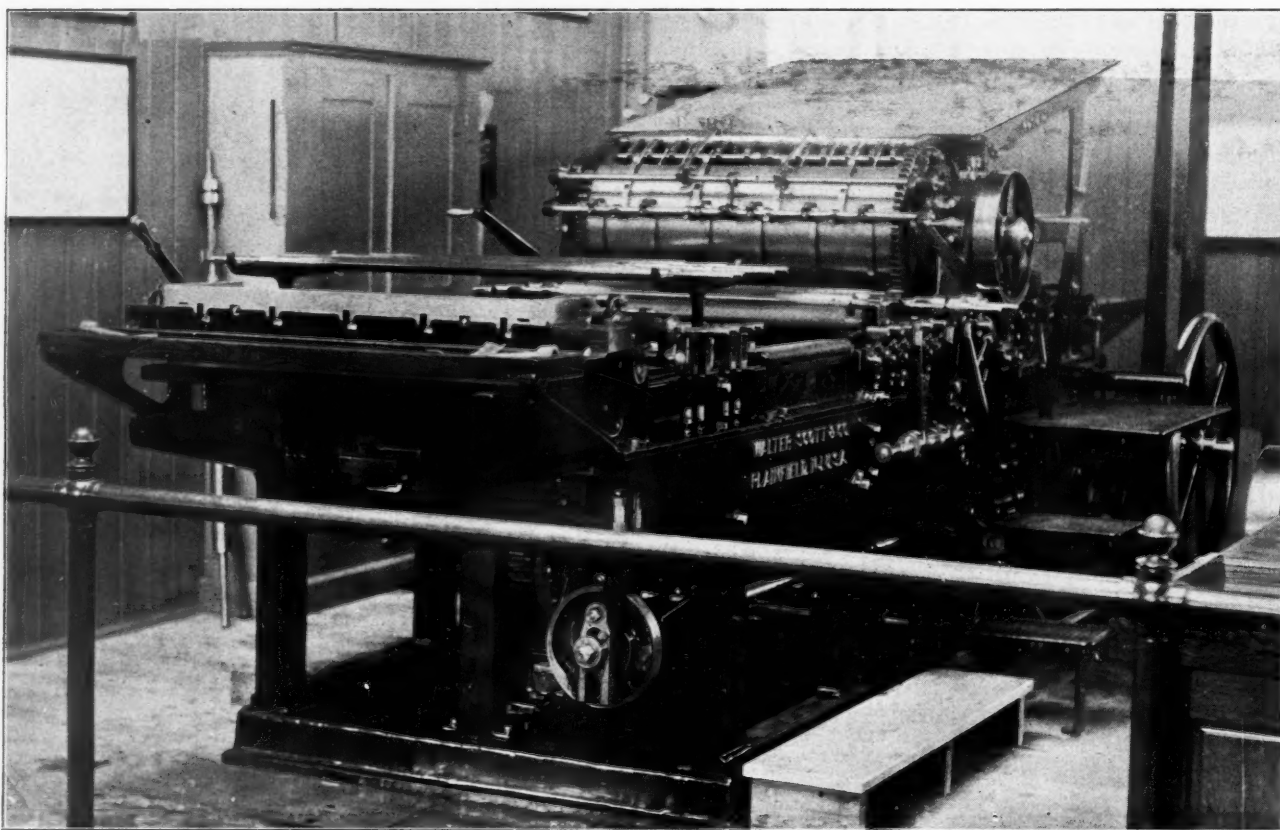


THE L. L. BROWN PAPER COMPANY'S EXHIBIT, IN MANUFACTURES AND LIBERAL ARTS BUILDING.





PAPER EXHIBIT OF CRANE BROTHERS IN MANUFACTURES AND LIBERAL ARTS BUILDING. (SEE PAGE 203.)



LITHOGRAPHIC PRESS EXHIBIT OF WALTER SCOTT & CO., IN THE GOVERNMENT BUILDING. (SEE PAGE 196.)



fortunate in being located in a little better position, where both sides of it can be easily examined by all visitors. The "Gold Medal" linen ledger and record papers manufactured by Cranes are being advertised so extensively from one end of the continent to the other that the name of "Crane" has become almost a household word. The pyramid of paper in the center of this exhibit shows the papers from the largest to the smallest sizes manufactured by this mill. For the benefit of those who did not see the exhibit at the World's Fair we present a very good illustration of it. Mr. Barden can be found at the exhibit a good share of the time, but in his absence some representative will be there to explain the merits of Crane's papers.



THE RAZOR-BACK HOG.  
In Southern Railway Exhibit at Atlanta Exposition.

#### CARE OF BOOKS.

Even to those who are most careful and particular with their loved and treasured libraries accidents will happen, and the human bookworm is at his or her wits' end to remove the difficulty, which threatens perhaps to ruin forever one or more of the choicest volumes.

An English magazine lately published the following items, which will probably be found useful by any librarian:

To remove ink-stains from books—A small quantity of oxalic acid, diluted with water, applied with a camel's-hair pencil and blotted with blotting paper, will, with two applications, remove all traces of the ink.

To remove grease spots—Lay powdered pipeclay each side of the spot and press with an iron as hot as the paper will bear without scorching.

To remove iron-mold—Apply first a solution of sulphuret of potash and afterward one of oxalic acid. The sulphuret acts on the iron.

To kill and prevent bookworms—Take one-half ounce of camphor, powdered like salt, one-half ounce bitter apple, mix well, and spread on the book shelves. Renew every six months.

To polish old bindings—Thoroughly clean the leather by rubbing with a piece of flannel; if the leather is broken fill up the holes with a little paste; beat up the yolk of an egg and rub it well over the covers with a piece of sponge; polish it by passing a hot iron over.

Do not allow books to be very long in too warm a place; gas affects them very much, russia leather in particular.

Do not let books get damp or they will soon mildew, and it is almost impossible to remove it.

Books with clasps or raised sides damage those near them on the shelves.

FROM Samuel H. Blackwell, a dealer in hardware at Fairfield, Maine, we have received a series of advertisements marked by good taste and dignity. Mr. Blackwell naturally makes use of some weighty arguments, and in view of his having had a hard subject to write about we think he is entitled to considerable commendation.

#### OBITUARIES.

RICHARD ESTERBROOK, president and founder of the Esterbrook Steel Pen Company, Camden, New Jersey, died on October 11, at his residence in that city, at the advanced age of eighty-three years. Mr. Esterbrook was born in England and emigrated to Canada in 1859. In 1860 he settled in Camden. The Esterbrook Company manufactures today fully four hundred varieties of pens, the trade extending to all parts of the world.

#### ELISHA BROOKS PEASE.

Elisha Brooks Pease was born in Detroit, Michigan, on December 24, 1848. His father, George B., was one of the pioneer paper men of the West and particularly of Detroit, and with his son, the late George L. Pease, of the Boorum & Pease Company, of New York city, made his fortune in the paper business during the civil war. Elisha B. was employed by them and afterward conducted the book and magazine department of E. B. Smith & Co., of Detroit, establishing and maintaining for some years their Windsor branch. Later he was connected as buyer for the Detroit News Company, and it was while in this position that he formed the large and intimate circle of friends among the firms of the United States in the stationery and kindred lines. Very few traveling men in these businesses there are but will remember "Brooks" Pease.

Seventeen years ago he associated himself in business with John A. Gebbard, and established the paper and printers' furnishings house conducted by him to the day of his death. During that time the firm name has been successively Gebbard & Pease, E. B. Pease, E. B. Pease & Brother, E. B. Pease, and P. S. Pease & Co., the last named partnership being formed in April, 1894, when Mr. E. B. Pease retired from active business life and placed his business under the management of his son, P. S. Pease. He, however, retained the controlling interest and no steps of importance were ever undertaken without his valuable and sound advice. In fact, the day before he died, he gave his sons instructions which were followed out to considerable gain. He was regarded as a conservative, safe and successful business man and was highly esteemed in his community. Had he not been handicapped by a twenty-years' siege of sickness and suffering he would have amassed a large fortune. His integrity and honesty in all his dealings were unimpeachable, and his friends, while rejoicing in his release from physical suffering, will mourn his loss to the business and social world. He died peacefully on August 16, 1895, and was buried in Woodmere cemetery on the 19th. He leaves a widow and one son, and a brother, Charles G., in Detroit, and a sister in Los Angeles, California. George C. Pease, who died in Brooklyn last February, was his brother.

#### THE RISE OF A FAD.

He was once a clever artist,  
But so young—alas so young!  
His love for art it nourished him,  
Until at last he hung—  
Until at last he hungered  
And his spirit gasped for breath;  
For success is like insurance—  
Money paid on proof of death.  
Hope! his mind began to wander,  
Fortune favors, fortune smiles!  
In a far-away asylum  
With vermillion, miles on miles,  
Wrought his writhing hand a poster,  
Of the seething lurid kind,  
And he now could count his thousands—  
If he only had a mind!—*I. W. Litchfield.*

THE Abbey Text of A. D. Farmer & Son Typefoundry Company is having a large sale. A page of it is shown elsewhere.

## DISPLAY IN JOB COMPOSITION.

SOME time ago, by the courtesy of Mr. J. E. Rickert, secretary of the Printers' Technical Club, of Rockford, Illinois, three specimens of advertising blotters entered in a competition by the club were submitted to us for an opinion. We found much difficulty in making a selection from the specimens—the faults and the creditable features in each making the balance of individual merit very even. The expedient of making a selection and verifying it by submitting the specimens to competent judges for their unbiased opinion gave the most credit to the specimen we reproduce, and we take this occasion to regret that space will not permit the reproduction of the other specimens for the purpose of comparison. The specimen shown, while not considered the prettiest, is esteemed to combine in utility and effect the purpose for which it was designed to a greater degree than the other specimens. A careful consideration of the wording shows that the advertisement is not in good taste in some particulars. The term "Fly Business Men" savors more of thieves' slang than business literature. The idea of "P. D. Q." is very well for an idea, but it does not work out forcefully in practice. The fables should have been set neatly in

While we are free to grant that Mr. Jamison's establishment can turn out this class of work at the greatest economy of time and material, we have little doubt that a much more tasteful and modern piece of work could have been produced by engraving a neat cut of a cigar and arranging the type effects in straight lines with a proper regard to the information to be imparted.

## OF INTEREST TO THE CRAFT.

THE Texas State Fair and Dallas Exposition was held in that city from October 19 to November 3, and among the more noteworthy features mention must be made of the interesting exhibit of the Dorsey Printing Company, to whom we are indebted for a courteous invitation to attend.

THE *Fulton Patriot*, Fulton, New York, in its issue of October 4, prints an interesting account of the origin and progress of the printing house of Morrill Brothers, of Fulton. Beginning in 1871 with a hand stamp and a few fonts of type, the firm today does business in its own block equipped with all modern appliances and employing twenty-five hands.



## 'TATOES! FRESH FISH!



know what I had in my sack, but I told him it was none of his business!" \*:\*:\*:\* (The scene that ensued later in the wood-shed, when the boy "saw stars" and uttered exclamation points in rapid succession, strengthens our conviction that it was a commission deal on the part of the old man.)

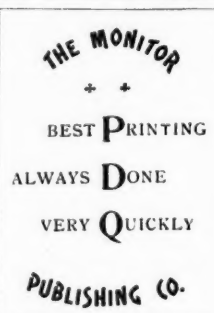
A NEGRO was one day selling fish, and his voice sought out the tympanum of Bridget as she flirted with the policeman. It also invaded the penetralia of the household, and aroused the Mistress from matutinal repose. Hastily donning habiliments she threw up the window and asked the negro what he meant by yelling so loud. "Does yo' heah me, Missis? Does yo' heah me?" "Hear you? Hear you? Why, you could be heard a mile!" was the response. "Well, dass jes what I wants. Fresh Fish! Fresh F-i-i-sh!"

Maybe you don't want any  
Potatoes or Fish to-day, but—

## How's Your Printing?

One Twenty-four West State Street.

Telephone Three Nineteen



Submitted for criticism by the Rockford Printers' Technical Club.

narrow measure. The general head should have been "Fine Old Fables for Business Men"—leaving "fly" out. The subheads should have been placed over the fables they belonged to in a small, neat type. The advertising should have followed to the right in properly proportioned lettering, with any unobtrusive decorations that the taste of the compositor might suggest. \*

WE have had occasion from time to time in our column of specimen reviews to criticise adversely the tendency of some of our contributors to use rule decorations on every possible occasion. There is, we believe, a proneness on the part of printers who are expert at rule-twisting to allow a pride in their dexterity to overcome their sense of what is proper and in harmony. It is not our purpose to speak harshly of the work of any printer, but we understand that when a specimen is sent to us a sincere opinion is desired and not mere flattery. From W. J. Jamison, of Jamison Brothers, printers and engravers, of Kansas City, Missouri, we have received the bill-head reproduced on the page opposite, in regard to which Mr. Jamison says that it is in his estimation a very simple piece of composition—much more so than would appear at first sight, and that it did not require near the amount of work or material that one would imagine.

## BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices, should be inclosed in all publications sent for review.

A HANDSOME souvenir book has been issued by the mills of Crane & Co., Dalton, Massachusetts, showing exterior and interior views of the mills in half-tone, printed in the best style. To one who has never been in a paper mill, or to the person who has had the opportunity of seeing the wonders in these establishments, the work is equally pleasing. It is printed by the American Bank Note Company, New York.

WE are pleased to note that on October 1 the *Engraver and Printer*, of Boston, came under the sole control of Mr. Albert G. Glover, its editor, and president of the company which has published it for the past year or more. It is owing to the untiring efforts of Mr. Glover that our well-dressed eastern contemporary has been able to rise unsteadily to its feet, and now that he is to have full direction of its

footsteps we shall expect it to walk in the straight and narrow path henceforth.

LOVELL, CORVELL & Co., New York, have issued a very attractive book, both as to contents and workmanship, in "As the Wind Blows," by Eleanor Merron. The binding is in a dark green; the upper part of the cover stamp gives the title of the book in gilt lettering of graceful design, and the lower part is a design of a waving cluster of rushes in brown and dark green. The effect is singularly pleasing. The price of the book is \$1.25.

#### CHICAGO NOTES.

H. BRONSON has removed to room 212, No. 21 Quincy street.

W. H. MUNROE, formerly with George E. Cole & Company, has gone into the advertising business at 507 Pontiac building.

THE *Eight-Hour Herald* has absorbed the *Illinois Trade Unionist*, and is now published as a weekly. Under the control of Mr. M. J. Carroll, the circulation of this representative labor journal is steadily increasing.

A. A. McCORMICK, for the past eight years in charge of the advertising department of A. C. McClurg & Co., and

quoting special prices on job lots and surplus stock which they desire to dispose of previous to taking their annual inventory.

TRADE in Chicago has been quieter generally than anticipations have warranted. Collections are slow, and a conservative feeling is manifested. There is an assurance, however, that the business will assume a more favorable complexion, reports from the East and South being of a gratifying character. If there is prosperity anywhere in the country Chicago is bound to have it.

THE office of the Anderson Printing Company has been leased by F. A. Egerston and Frank Hoffman, old employees of the John Anderson Publishing Company. Mr. Egerston was foreman for the last named concern for many years, and Mr. Hoffman had charge of the German department for the last seven years. They are energetic and capable workers and have the confidence of the trade generally.

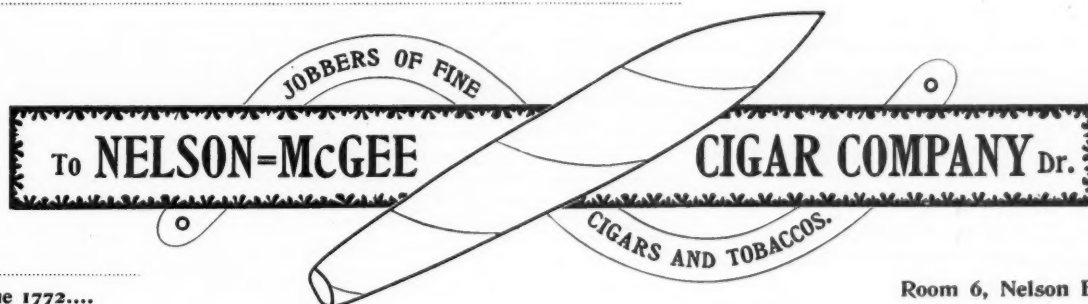
A WELL-KNOWN dealer in platen presses declares that the lack of ordinary reason displayed by some printers when writing for prices and discounts on presses is astonishing. If inquirers would reflect that on platen presses the prices and discounts vary to a large extent, and then specify the size and style and kind of press they want to know about,

All Bills not paid at maturity subject to sight draft.  
Agents not authorized to collect for us.

*Kansas City, Mo.*

189

*M*



Terms  
Telephone 1772....

Room 6, Nelson Building.

Submitted for a criticism of the advantages of rule decoration and design.

whose excellent work in compiling that firm's gigantic and magnificent catalogues from year to year has won the admiration of the entire trade, has resigned his position with the house to become the business manager of the Chicago *Evening Post*.

IN the notice of the picnic of Chicago Typographical Union, held in September, published last month, we neglected to speak of the very attractive programme of games and sports for the occasion printed by the Campbell-Priebe Company, 79 Fifth avenue. We regret that the effect of the advertising and other letterpress is marred by the use of variegated colors.

F. O. VAN GALDER, editor of the *True Republican*, of Sycamore, Illinois, has been appointed to the position of editor to the *Modern Woodman*, of Springfield, Illinois, the official organ of an influential benevolent order. Mr. Van Galder has held positions on the newspapers of Chicago, and has numerous friends in the city who will be pleased to learn of his prosperity.

BRADNER SMITH & Co., papermakers, Chicago, have issued a supplement to their 1895 catalogue, showing, among other goods in their line, novel tinted book, put up flat in crated bundles; proofing paper, gauze typewriter linen, banana bags, wood butter dishes and hardwood toothpicks. Those who have their 1895 catalogue should send for this supplement, as well as for their catalogue of bargains,

much trouble and loss of time and money would be saved to themselves as well as to the dealers. When ordering parts for repairs, printers should be careful to give the press number—every press made by manufacturers of repute has an individual identifying number. To specify only the date of the patent and the part wanted is of no avail to the dealer.

MR. JOHANN WEBER, of the *Illustrierte Zeitung*, Leipsic, Germany, is an American visitor who is here for the purpose of observing our methods of printing and publishing, with a view to applying them when practicable in the conduct of his paper when he returns to his home. German newspapers are dependent almost entirely upon subscriptions for their circulation, and Mr. Weber is of the opinion that if a few strong-lunged American newsboys were to be turned loose for a short time in the streets of his country's staid old cities the newspaper business would become more interesting to both the public and the publishers.

MR. JAMES T. RONEY, whose resignation as active manager of the Pantagraph Printing & Stationery Company, Bloomington, Illinois, was announced in our September issue, is now connected as manager with the old-established and well-known Goes Lithographing Company, 160-174 Adams street, Chicago. They are the originators of lithographed blank stock certificates, certificates of deposit, bonds, draft and check blanks, and do a large business in



this particular line. Their commercial and color lithographing department for the trade will continue to be an important feature of the establishment. The firm is to be congratulated upon having secured the services of so competent a gentleman as Mr. Roney. He will undoubtedly materially assist in building up the business.

MESSEURS GEORGE ADE and J. T. McCutcheon have returned from their European tour. A memorial of the delights of "dear wicked Paree" hangs on the studio walls, and a man with a kodak has given us a reduced impression

Form No. 1816. **CABLE MESSAGE.**  
**THE WESTERN UNION TELEGRAPH COMPANY.**  
INCORPORATED  
 AS CABLE MENAGERS reserved for transmission and for service as the Western Union Telegraph Company for this purpose under and subject to the conditions printed thereon, and on the back hereof, which conditions have been agreed to by the sender of the following message  
**THOMAS T. ROBERT, President and General Manager.**


**TWO AMERICAN CABLES FROM NEW YORK TO GREAT BRITAIN.**  
 CONNECTS ALSO WITH FOUR ANGLO-AMERICAN AND ONE DIRECT U. S. ATLANTIC CABLES.  
 DIRECT CABLE COMMUNICATION WITH GERMANY AND FRANCE.  
 CABLE CONNECTION WITH CUBA, WEST INDIES, MEXICO AND CENTRAL AND SOUTH AMERICA.  
 MESSAGES SENT TO, AND RECEIVED FROM, ALL PARTS OF THE WORLD.

**OFFICES IN AMERICA:**  
 All Offices (21,000) of the Western Union Telegraph Company and its Connections.

**OFFICES IN GREAT BRITAIN:**  
 LONDON: No. 21 Royal Exchange, E. C. 4. *Any*  
 No. 100 Fenchurch Street, E. C. 3. *1904*  
 LIVERPOOL: 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100, 102, 104, 106, 108, 110, 112, 114, 116, 118, 120, 122, 124, 126, 128, 130, 132, 134, 136, 138, 140, 142, 144, 146, 148, 150, 152, 154, 156, 158, 160, 162, 164, 166, 168, 170, 172, 174, 176, 178, 180, 182, 184, 186, 188, 190, 192, 194, 196, 198, 200, 202, 204, 206, 208, 210, 212, 214, 216, 218, 220, 222, 224, 226, 228, 230, 232, 234, 236, 238, 240, 242, 244, 246, 248, 250, 252, 254, 256, 258, 260, 262, 264, 266, 268, 270, 272, 274, 276, 278, 280, 282, 284, 286, 288, 290, 292, 294, 296, 298, 300, 302, 304, 306, 308, 310, 312, 314, 316, 318, 320, 322, 324, 326, 328, 330, 332, 334, 336, 338, 340, 342, 344, 346, 348, 350, 352, 354, 356, 358, 360, 362, 364, 366, 368, 370, 372, 374, 376, 378, 380, 382, 384, 386, 388, 390, 392, 394, 396, 398, 400, 402, 404, 406, 408, 410, 412, 414, 416, 418, 420, 422, 424, 426, 428, 430, 432, 434, 436, 438, 440, 442, 444, 446, 448, 450, 452, 454, 456, 458, 460, 462, 464, 466, 468, 470, 472, 474, 476, 478, 480, 482, 484, 486, 488, 490, 492, 494, 496, 498, 500, 502, 504, 506, 508, 510, 512, 514, 516, 518, 520, 522, 524, 526, 528, 530, 532, 534, 536, 538, 540, 542, 544, 546, 548, 550, 552, 554, 556, 558, 560, 562, 564, 566, 568, 570, 572, 574, 576, 578, 580, 582, 584, 586, 588, 590, 592, 594, 596, 598, 600, 602, 604, 606, 608, 610, 612, 614, 616, 618, 620, 622, 624, 626, 628, 630, 632, 634, 636, 638, 640, 642, 644, 646, 648, 650, 652, 654, 656, 658, 660, 662, 664, 666, 668, 670, 672, 674, 676, 678, 680, 682, 684, 686, 688, 690, 692, 694, 696, 698, 700, 702, 704, 706, 708, 710, 712, 714, 716, 718, 720, 722, 724, 726, 728, 730, 732, 734, 736, 738, 740, 742, 744, 746, 748, 750, 752, 754, 756, 758, 760, 762, 764, 766, 768, 770, 772, 774, 776, 778, 780, 782, 784, 786, 788, 790, 792, 794, 796, 798, 800, 802, 804, 806, 808, 810, 812, 814, 816, 818, 820, 822, 824, 826, 828, 830, 832, 834, 836, 838, 840, 842, 844, 846, 848, 850, 852, 854, 856, 858, 860, 862, 864, 866, 868, 870, 872, 874, 876, 878, 880, 882, 884, 886, 888, 890, 892, 894, 896, 898, 900, 902, 904, 906, 908, 910, 912, 914, 916, 918, 920, 922, 924, 926, 928, 930, 932, 934, 936, 938, 940, 942, 944, 946, 948, 950, 952, 954, 956, 958, 960, 962, 964, 966, 968, 970, 972, 974, 976, 978, 980, 982, 984, 986, 988, 990, 992, 994, 996, 998, 1000.

**RECEIVED at**  
 67 Co F Dy Paris 7  
 Schmedtgen  
 Record  
 Chicago  
 Send hundred London  
 MacCutcheon

July 8, 189



of it in the hope that we might use it as a warning and a caution to other unsophisticated tourists wandering from their native prairies. In deference to urgent requests and in the hope that good may come of it, our readers are invited to give the illustration close inspection.

#### REVIEW OF SPECIMENS RECEIVED.

L. VIRGIL LEWIS, Vernon, New York: Envelopes, cards, etc., of ordinary merit. Try something original in the way of designing. Samples submitted are of very ordinary character.

REUBEN J. PRIOR, with Glover Brothers, Newark, New Jersey, submits a few samples of neat jobwork. Composition is excellent, presswork good, and knowledge of color values above the average.

WILLIAM A. DONNELLY, Rochester, New York, is an artistic compositor, as the samples submitted by him abundantly testify. Display is admirable, and in color work the justification and register is perfect.

F. W. THOMAS, of the *Electric Press*, Toledo, Ohio, submits a few samples of his artistic letterpress and steel die printing. They are well up to the high standard of the work usually issued from his establishment.

FITCH BROTHERS, printers, Central City, Nebraska, send a number of specimens of general work and of book composition. The uniform and acceptable character of the work is exceedingly creditable to the firm.

M. A. FOUNTAIN & Co., East Randolph street, Chicago, Illinois, send out a neat circular, printed in red and blue, on highly enameled stock. The composition and presswork are both good, up-to-date faces of type being used.

FROM Charles L. Rambo, with H. Ferkler, Chestnut street, Philadelphia, Pennsylvania. Some very neat specimens of artistic jobwork, both composition and presswork being of a high average. Selection of colors is in good taste.

"MORE CREATIONS" is the title of a handsome brochure issued by the Binner Engraving Company, of Chicago. It is printed in several colors and contains advertising designs gotten up by them since their "Modernized Advertising" was issued.

N. A. MATLICK, Kirksville, Missouri, forwards bill-head designs of ordinary merit. There is nothing artistic in either design or execution, the rulework being very imperfect. Mr. Matlick is improving by our criticisms, we are vain enough to think.

FROM F. A. Quillen, Bloomfield, Indiana, a certificate of abstract, the border of which is printed in red and blue, body in black. There is nothing very artistic about the job, but considering the difficulties under which F. A. Q. labored, it is a creditable production.

As a specimen of high-grade presswork and artistic arrangement of colors, the "Portfolio of Specimens," issued by the Troup Manufacturing Company, of Dayton, Ohio, should take first place. The specimen of printing by the three-color process—a vase of roses—is a beautiful piece of half-

tone printing, and the balance of the specimens—in black ink—show an artist's conception of lights and shadows not quite so often met with as might be desired. The collection of twenty examples, neatly tied with red silk cord, is worthy of preservation as a souvenir of artistic presswork.

FROM Charles Collier, Shreve, Ohio, a package of varied samples of everyday work, the most of which is excellent in both composition and presswork. The design of the "City Café" card is good, but our space in this department is too limited to reproduce it.

A FEW dainty and attractive leaflets and cards from Albert Vawters, of East Gay street, Columbus, Ohio, show that he is an adept in placing artistic advertising before the public. The samples submitted are unusually well arranged, both as to composition and color effects.

SOME neat specimens of printing in red and black have reached us from the Dayton Blank Book and Printing Company, Dayton, Ohio. The samples comprise letter-heads, note-heads, circulars, cards, etc., the composition and presswork on which are up to the average of first-class work. Colors are brilliant and register perfect.

FROM the Gilbert & Bennett Manufacturing Company, makers of wire flower-pot stands, we have received a small catalogue the contents of which are fairly well printed. The cover design, engraved by the Illinois Engraving Company, of Chicago, is in the grotesque spinal-meningitis style of art, and a bad specimen of it at that. It is copyrighted.

FROM William C. Meintzer, Easton, Maryland: Sample of label in three colors—red, green and gold. If the line "India Myrrh" were in caps of a solid-face type, the label would be just about right. It lacks strength in that one place; otherwise there is no ground for fault-finding. The other samples are fairly good specimens of everyday work.

AN extensive assortment of jobwork from the Daily Tribune office, Kokomo, Indiana, gives evidence of taste and ability in display composition. The presswork is of good quality. The samples comprise booklets, programmes, stock certificates, cards, etc., and are the work of W. F. Jackson and D. F. Bell, both of whom are entitled to credit for the excellent quality of their work.

DORSEY PRINTING COMPANY, Dallas, Texas, send sample of printing in shape of pamphlet of the North Texas Normal College. The composition is up to average, but the selection of colors is poor. Black, with pale gray tints, would have been much better than the blue and red and green in which the job is printed. Too much color is far worse than not enough on a job of this character.

FROM John W. Phelps, Buckhurst Hill, Essex, England, we have received a package of jobwork, consisting of programmes, cards, circulars, letter-heads, etc. The composition shows artistic treatment in type display and combination of rule and border, and the presswork is very good. All the samples show that Mr. Phelps knows how to use the material at his command to the best advantage.

A MISCELLANEOUS assortment of samples of jobwork comes from Harlow M. Smith, foreman for the Watchman Publishing Company, Montpelier, Vermont, in the type composition of which much good taste is in evidence. The presswork is up to the mark save in the printing of half-tones, and exception might also be taken to the rather lavish use of inks of different hue which appear in some of the work.

GEORGE L. HARGREAVES, with the firm of De Leeuw & Oppenheimer, New York city, submits a sixty-four-page booklet—a price list of a New York clothing and men's furnishing house—which is a neat piece of work so far as composition and presswork are concerned. The make-up, however, is peculiar, and upon this George H. wishes us to express an opinion. Referring to pages 16 and 17, our opinion is that page 17 should be reversed.

F. D. PARKER & Co., 152 Monroe street, Chicago, Illinois, appear to have correct ideas as to the kind of stationery and printing up-to-date business people require for the purpose of pushing their various enterprises. The samples of cards, booklets, blotters, etc., issued by this firm are neat enough and artistic enough to induce business men to order supplies in spite of economical considerations. Composition and presswork are up to the highest average.

GEORGE A. WOLF, Wilmington, Delaware, sends us a pamphlet of eighty pages and cover, printed on enameled stock in two colors, which is a very good sample of fine letterpress printing. It is freely embellished with half-tone engravings, which are printed in black ink, while the text is printed in brown. The composition is excellent, the type being disposed around the vignettes half-tone cuts in a very neat manner. The presswork is good, especially on the half-tone illustrations.

A BEAUTIFUL specimen of typographic art is the catalogue of L. Graham & Son, Baronne street, New Orleans, Louisiana, the composition of which was done by James Newman. We regret that we cannot reproduce the artistic title-page of the catalogue, as the fine lines of the rulework will not stand the reducing process. The time that must have been spent in turning out such an artistic specimen of typography will, no doubt, be repaid to the proprietors by the patronage that must inevitably follow the consideration



THE EDUCATED PIG.  
 Newspaper Sketch by  
 J. T. McCutcheon.

of such high-grade letterpress printing. The other samples of work are equally as good as the catalogue.

FROM the Stone Printing and Manufacturing Company, of Roanoke, Virginia, we have received two specimens of rule and figure work which are certainly most interesting examples of skillful manipulation. They are plats of the land offered for sale by the New Lansdowne Land Company and the Pleasant Valley Land Company, of Roanoke, Virginia. The composition was done by Mr. William H. Bolen, and in so short a time that the work is a certificate of his skill and patience.

THE Chicago Photo-Engraving company, 79, 81 Fifth avenue, Chicago, Illinois, are candidates for the favor of the public in the line of *fin de siècle* monthly calendars. A series of calendars submitted show artistic conception and taste in combination of color, attractive designs, and finished execution. Each month furnishes inspiration to their artists for a new design, the drafting and execution of which is up-to-date and liberally treated as to color effects. The series for a year form an attractive and valuable souvenir.

JAMES M. KISSEL, New Castle, Indiana, sends a variety of specimens which warrant his title of art printer. The work is not only well composed but daintily printed. A feature of Mr. Kissel's society work is the introduction of hand-painted designs and decorative pieces on vegetable parchment. In some hands the combination of such effects is undesirable, but in the hands of Mrs. Kissel a reserve obtains which gives just the necessary touch of color to her husband's excellent typography.

ADVERTISING BLOTTERS were received from the following: Express Printing Company, Red Oak, Iowa—well displayed design, printed in green, red and gold; Frank B. Williams, Pittsburg, Pa.—neatly printed and embossed blotter; also neatly designed and printed folding match holder; Allen & Lamborn, Tacoma, Wash.—calendar blotter of attractive design, printed in four colors; Quick Print Company, Spokane, Wash.—well-printed blotter, advertising the fruit fair; University Press, Los Angeles, Cal.—well displayed and printed design in blue and red; W. H. Wright, Buffalo, N. Y.—neatly designed and delicately printed; Challinor, Dunker & Co., Pittsburg, Pa.—attractive design appropriate to the season, representing football player reaching for the ball, labeled "orders"; H. A. Ames, Francesville, Ind.—poorly designed—too much border and ornament, which makes the lettering indistinct; Thurston Print, Portland, Me.—design set in Bradley series of type, printed in red and black; John T. Palmer, Race street, Philadelphia, Pa.—very artistic design, neatly printed in delicate colors, with calendar and name printed in a chocolate brown.

## NEWSPAPERS.

A SPECIAL edition of the Pen Yan (N. Y.) *Democrat*, issued September 17, was edited and gotten out by ladies for the benefit of St. Mark's church. The editorial part of the paper is brilliant and the mechanical execution good. It is an eight-page six-column folio, with a four-page cover printed in red ink.

THE *Progress-Review*, La Porte, Indiana, has issued an illustrated souvenir edition of twenty-four five-column folio pages inclosed in illustrated cover. The make-up of the paper is good, and the advertisements are very well displayed. The presswork is good, and the paper is worthy of preservation as a souvenir.

THE Lake Charles (La.) *Daily Press* has issued a special edition consisting of twenty-four six-column folio pages, devoted to the manufacturing industries of Lake Charles, with sketches of its leading citizens. Several half-tone views of manufacturing plants and the surrounding country are shown. The paper is well made-up and admirably printed.

THE Evansville (Ind.) *Courier* semi-centennial edition is a twenty-page seven-column folio, giving a review of the growth and work of the paper for the past half century. It is a tribute to the enterprise of the managerial and editorial staffs, and is well up to date in the line of daily newspaper work. A feature of this edition is the reproduction in facsimile of the first page of No. 1 of the *Courier*, issued in 1845.

THE Petrolia (Ont.) *Advertiser* is a six-column eight-page folio. The composition and make-up are good, the advertisement display being very creditable. The "Cycling Edition" supplement, of August 29, is printed on calendered paper in two colors—blue and orange—freely embellished with half-tone portraits and views. The presswork on the half-tones is very poor, all of them presenting a muddy and indistinct appearance.

THE fiftieth anniversary edition of the *Daily Advertiser*, Auburn, New York, is a handsomely printed four-column quarto, of thirty-two pages and cover. The numerous half-tone illustrations and portraits are beautifully printed, being clean and perfect in detail. The composition is excellent, the advertisements being well displayed. An artistic design ornaments the front cover page. The whole work is a credit to the editorial and mechanical staffs of the paper.

*Hinsdale Doings*, published at Hinsdale, Illinois, is a three-column octavo weekly, very neatly printed on good stock, and disseminating quite a wealth of local news. It is issued by Dan. H. Merrill, aged sixteen, who does the editorial work and typesetting, with the assistance of a few companions, after school hours. The displayed ads. are attractive, and the composition of the news portion, barring a little inequality in spacing, is good. The make-up and general appearance of the paper would do credit to a veteran in the business.

## NOTES ON PUBLICITY.

BY F. PENN.

FAILURES tell why they could not. Successes tell how they did. It is generally lack of push and push.

A NEWSPAPER had better have ten \$10 ads. than one \$100 one, but it is often easier to get one \$100 ad. than one \$10 one.

FRANK L. PARKER, stationer and blank-book maker, Troy, New York, announces that he has disposed of his business to H. B. Nims & Co., and asks for an expression of opinion on the lay-out of his circular. It is very good as an idea, and as the work of a layman may be commended. The public is not interested in this, however, and from a business standpoint the work is not of a character to give importance to the establishment issuing it.

BRAVO, Boston! To you belongs the palm of newspaper courtesy. In the breezy and lanate West, when a man juggles with the truth we have recourse to sturdy English to express our ideas. We are not crippled in our gifts like the Houyhnhnms, who could only express disbelief by saying that the truth juggler "said that which was not." The Boston *Herald* says it has the largest circulation, and the *Globe* diplomatically says that the *Herald's* statement is "conspicuously inexact." With a circulation of over 183,524 daily the *Globe* can afford to be courteous.

F. O. CLIMER, representative of the Marder, Luse & Co. branch of the American Typefounders' Company, Chicago, sends out advance notices, which he prefaces by a story illustrative of the value of making a distinction between the type he has to sell and that of lower grade. This is the illustration: A cardinal having invited a divine to his feast in the hope that he might derive some amusement from the well-known peculiarities of his guest, opened the table talk by saying: "Your reverence, I would like to know if, in your opinion, it is lawful, under any circumstances, to baptise in soup." "I make a distinction," replied the divine. "If you ask, Is it lawful to baptise in soup in general? I say no; but if you ask, Is it lawful to baptise in your eminence's soup? I say yes, for there is really no difference between it and water."

I AM informed that Mr. W. H. Munroe, superintendent of the mechanical department of George E. Cole & Co., Chicago, has gone into business for himself in the specialty of illustrated advertising of all kinds. I attach one of his illustrations to this note. I find it used in his business announcement. Mr. Munroe is a gentleman of taste and sincerity, and this is evidence that his *clientèle* will generally be permanent. He is located at 507 Pontiac building, 358 Dearborn street, Chicago.

I HAVE received a letter from Henry the Printer, from Ithaca, New York, in which he says that his circular commented on last month was intended for local circulation only. In this connection I have received a letter from Mr. Theo. Bishop, treasurer of the Union Bank Note Company, of Kansas City, Missouri, who claims that the advertising idea and illustration of "Positively Shocking," belongs to him. I may say that Mr. Henry made no specific claim to the idea as original with him, but as he sent me the specimen I concluded that he was the originator. Mr. Bishop is so prolific in good ideas, and has so much refined





taste in working them out, that he must expect the inevitable result. "Imitation is the sincerest flattery." It may be that Mr. Henry will "defy the allegator," but at present the case rests in favor of Mr. Bishop. So far as I am concerned I am always pleased to use a good thing when I see it, and I presume Mr. Henry holds the same views.

LAST year Robert Craik McLean had a kodak, and, like the boy with a tin horn, everybody suffered. He has given



me the accompanying picture of his little girl in light marching order inspecting her Christmas aggregation. It makes a good Christmas illustration for advertising.

T. S. HOLBROOK, formerly manager of the advertising department of A. A. Vantine & Co., New York, has taken up the lines of advertising, publishing, editing and printing independently and resigned his position with the Vantine Company. From specimens of Mr. Holbrook's work submitted to me there is every assurance that any business houses requiring his services in his specialty will be skillfully served.

THE Baltimore Engraving Company, Baltimore, Maryland, have forwarded some interesting specimens of their advertising. In one of their circulars they say very truly, "If it is worth while to advertise at all, it should be done so as to extract the full value of your money." On the subject of printing they say: "It becomes a serious question when a large quantity of printed matter is to be ordered, just how good it should be, and usually the purpose it is intended to serve should decide that. If you need a cheap job, make it cheap by using an inexpensive paper and condensing—but not crowding—your matter into compact shape; but don't—oh, don't make it cheap by getting estimates from a dozen or more printers, with the injunction to each: 'Now you got to figger low to ketch this job,' knowing full well when you give it to the lowest bidder that he will do it in the meanest sort of style; knowing that there will be no attempt to speak of at 'making ready'; that the press will be run at a speed that will guarantee every sheet to bear a different style of crookedness from its neighbor. In a short time the cheap ink settles into the small letters, they 'fill up,' but you can't expect a cheap printer to stop a cheap job just to 'wash out' the form or to use better ink where he has to 'figger low.' Is such a job cheap? There might be some special cases where it would be, but ordinarily it would so far fall short of its possible result if printed in better style that it would be anything but cheap. Give this same job reasonable care in all particulars, and its cost will not be greatly increased, while the result will be attractive. In the other case its repulsiveness defeats its object. Good printing does not of necessity mean expensive printing."

#### TRADE NOTES.

THE Great Western Typefoundry, Kansas City, Missouri, have removed to their new building built expressly for them, at 710 and 712 Wall street.

MR. WILLIAM WENZ, who has long been connected with the firm of Joseph Wetter & Co., of Brooklyn, New York, is now a partner in the business.

LEE REILLY, one of the linotype operators of the Boston *Traveler*, has issued a challenge to any linotype operator in the United States for a six-days' contest, five hours to constitute a day's work, for \$500, the contest to take place either in Boston or New York.

THE Kenyon Printing and Manufacturing Company, 502-508 Locust street, Des Moines, Iowa, announce that they have added to their plant a high-grade, modern bindery and lithographing department, and have made other extensive additions to their business.

CHARLES M. BENNETT, for many years with Pierce & Co., booksellers, Springfield, Ohio, has severed his connection with that firm, and, with Thomas Payton, of the *New Era* office, has bought the D. H. Mitchell job offices on North Limestone street, taking possession September 24.

THE Inland Typefoundry, St. Louis, Missouri, have issued Supplement No. 1 to their February, 1895, specimen book, showing, among other late productions of their establishment, the St. John series and initials, Cosmopolitan, Inland, Iroquois, and their Inland and New Art ornaments.

SAMUEL STEPHENS, well known to the trade as a dealer in printing materials, at 174 Fort Hill Square, Boston, reports that he recently received a letter in reply to an advertisement inserted by him twelve years ago in the old Boston *Weekly Globe*, long since gathered to its fathers. It wasn't from Philadelphia either.

THE quality of the goods manufactured by Karl Krause, of Leipsic, Germany, in the line of printers' machinery, is shown by the record of prizes taken at recent exhibitions. At the exhibitions of Teplitz, Lübeck, Königsberg and Charlevoix he received the golden medal at each, and at Charlevoix he also received the diploma of honor and the diploma of progress.

HERBERT L. BAKER, the manager of the Buffalo branch of the American Typefounders' Company, has recently issued a neat and convenient composition scale showing the number of ems contained in square inches from one to one hundred, for type ranging from 6-point to 12-point. Mr. Baker's address is 83, 85 Ellicott street, Buffalo, and copies of his scale will be sent to anyone upon request. Write him.

THE A. D. Farmer & Son Typefoundry Company have appointed Mr. W. J. Kelly as one of their representatives. Mr. Kelly has been a contributor to almost all the technical journals in the printing trade and his name is familiar in printing circles generally. Mr. Kelly brings a long and varied experience to aid the customers of the interest he represents, an appreciation of which will be valuable to all concerned.

MR. T. TILESTON WELLS, receiver of the George Mather's Sons Company, in pursuance of an order of court, has transferred all the assets of that company which he held as receiver to George Mather's Sons, and all bills for goods purchased and remittances for goods sold should be sent direct to them. The company is hereafter to be known as George Mather's Sons, and will be found at old address, 29 Rose street, New York.

IN these days of uncertainty of the future of the type and printers' supply trades it is pleasant to note that increasing business obliges the H. C. Hansen Typefoundry, of Boston, to seek more commodious quarters. Accordingly, a portion



of the building adjoining their place at 26, 28 Hawley street has been leased and put in order for immediate occupancy. The Hansen foundry is notable because of its refusal to cheapen the quality of its goods to meet the competition of rivals, and as a result has steadily held its trade through all the storm of financial troubles which has raged around it.

THE catalogue of Bolton & Strong, 510 to 514 Montgomery street, San Francisco, which has just reached us, well exemplifies the fact that the demand for fine process engraving on the Pacific slope can be supplied without sending to the East. The book contains a range of work from half-tone plates to line engravings for newspaper illustrating that ranks with the best work of this description. This firm also operates the three-color process, and the cover of their catalogue is enriched with a fine specimen of this class of work. The book is from the press of the H. S. Crocker Company, and is a very creditable production throughout.

AN interesting and pleasant token of the high esteem in which the well-known firm of Van Allens & Boughton is held by the trade generally and by that of New York in particular will be the banquet to be given in honor of Messrs. George W. Van Allen, William H. Van Allen and Frank C. Boughton, the partners in the celebrated firm of printing press manufacturers, at the Hotel Brunswick, New York, on Saturday evening, November 2. The committee of arrangements includes Joseph J. Little, E. M. Watson, I. H. Blanchard, Richard R. Ridge, A. H. Kellogg, James A. Rogers and E. Parke Coby, and they declare they "will spare no effort to make the evening memorable and one worthy of our genial guests."

### BUSINESS NOTICES.

This column is designed exclusively for the business announcements of advertisers and for descriptions of articles, machinery, and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

MAZARIN SERIES is the newest type face gotten out by Barnhart Brothers & Spindler. A page of it is shown elsewhere.

### GET A PAPER CUTTER.

Frank Barhydt, 171 La Salle street, Chicago, agent for the Peerless paper cutter, is making very low prices on 30-inch cutters to close out a line of samples. Write him.

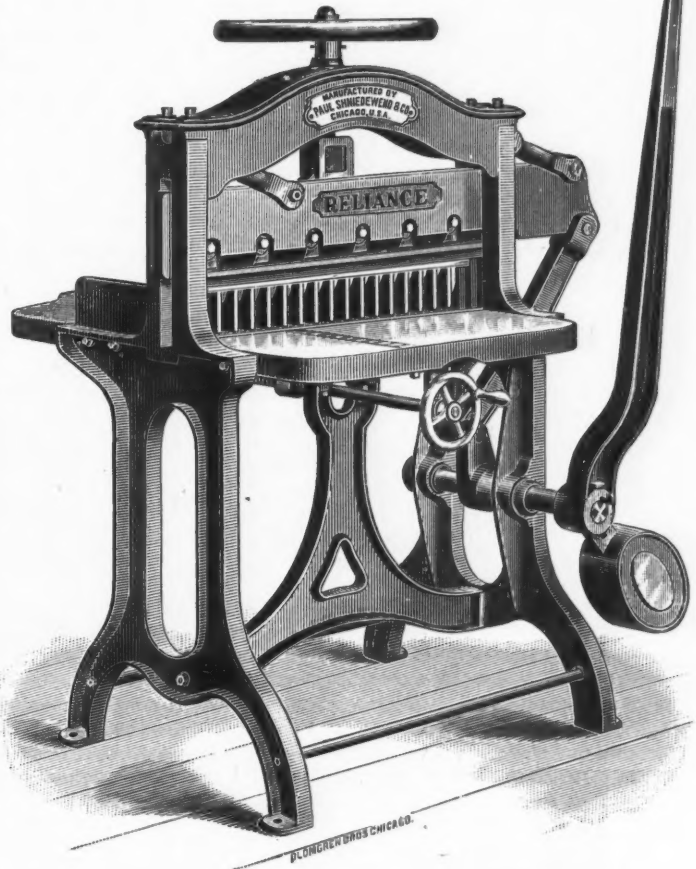
### MODERN FOLDING MACHINES.

Since the merging of the Stonemetz Printers' Machinery Company into the Campbell Printing Press and Manufacturing Company, and Mr. J. H. Stonemetz's withdrawal from the Campbell Company, he has been engaged in the development of new ideas in the construction of folding machines, the result being the new folder advertised in THE INLAND PRINTER for the first time this month.

Besides eliminating the defects of many of the older folding machines, Mr. Stonemetz has embodied in the new one desirable features entirely new. One of these, and a most important one, is a construction which makes it possible to build a book folder as cheaply as a country newspaper folder without affecting its accuracy or wearing qualities. In all the machines the third and fourth folds may be made either parallel or at right angles, at the will of the operator, and the delivery from both is into the same packing box. Another very commendable feature is a supplement feed attachment, which may also be used as a cover attachment. Further information may be obtained from J. H. Stonemetz & Co., 25 Park Row, New York.

### THE NEW RELIANCE CUTTER.

The accompanying illustration shows the recent addition — the 28½-inch — to the popular series of Reliance Lever Cutters, the smaller sizes of which we had occasion to describe in a previous number of THE INLAND PRINTER. This new size is built on the same excellent principles as its predecessors, but is additionally strengthened to meet the requirements of the increased size. The special merits of



this size cutter are set forth by the manufacturers as follows: It affords very nearly the cutting capacity of a 30-inch machine, as it cuts all but one of the regular sizes of book papers within the range of the latter, namely: 30 by 40, while, as to price, the cutter can be purchased for much less. The extra one-half inch allows 28 by 42 stock to be cut readily, and also cardboard and double cap the long way. The clamp wheel is lower by several inches than on any other cutter of equal or larger size, making it much easier of operation. The leverage is powerful and the knife has a clean shear cut. The back gauge and clamp are interlocking, and the back gauge extends to within one inch of the side gauge. The entire machine is interchangeable. It is built as simple as possible, without gears or springs or cams and without adjustments or attachments of imaginary value. The satisfaction given by the many Reliance cutters already in use is the best evidence that they are constructed in a first-class manner. They are manufactured by Paul Shniedewend & Co., of Chicago.

### A NEW STATIONERY CATALOGUE.

The new catalogue issued by the western house of George B. Hurd & Co., 173 and 175 Monroe street, Chicago, is a sixteen-page pamphlet, illustrated with half-tone and other cuts, containing sizes, styles and prices of the various writing papers, envelopes, tablets, visiting cards, etc., manufactured and handled by the firm. Particular attention is

given the assortment of papeteries put up especially for stationers' use, the lines being very complete. The work is finely printed, and has so much in it of value to stationers and others using this line of goods, that many who read this mention will undoubtedly desire a copy. It will be sent to such on request by addressing the firm at above address.

#### ANOTHER NEW FOLDING MACHINE.

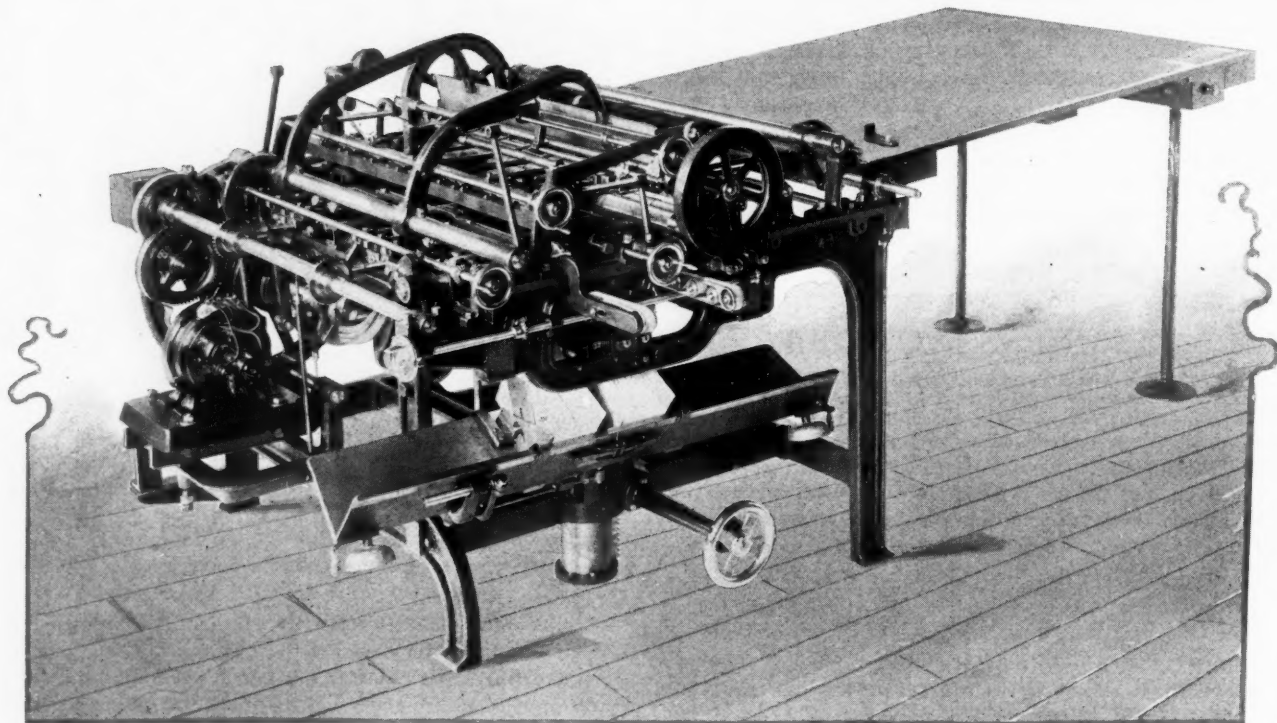
The illustration on this page shows the new Rapid Drop Roller Folder made by Chambers Brothers Company, Philadelphia, Pennsylvania. It will receive sheets printed as two sixteens or two thirty-twos, cut them apart, fold and deliver each signature separately. It has a self-registering side guide, and, while having an unusually large range of adjustment, the manufacturers have devoted a great deal of attention to facilitating the various changes and have succeeded in producing a machine in which the time required to make them is reduced to a minimum. The packing box is controlled by a handwheel and ratchet device enabling the

#### THE NIAGARA AUTOMATIC FEEDER.

The J. L. Morrison Company, 15, 17 Astor place, New York, have added to their Niagara Automatic Feeder, notice of which was given in a recent number of THE INLAND PRINTER, a perfected registering device which makes the feeder more than ever an indispensable adjunct to a printing office. Heretofore it has been necessary to trust to the carefulness of the boy or girl on the feeder's box in the execution of a job in colors requiring delicate manipulation, with very often indifferent results. There is no possibility of anything but perfectly accurate register with the use of this machine, however, and we doubt not that the time for the passing of the pressfeeder is at hand.

#### AN UNBROKEN RECORD.

The Brown & Carver paper cutter was first put on the market in 1871, and since that time its record for reliability has been unbroken. The positive stroke of the knife, which is drawn down at both ends by a crank motion, and the ease



operator to instantly adjust it to any size sheet it may be desired to fold. The illustration shows the machine fitted with electric motor, but unless otherwise ordered it is furnished with the usually pulley for a belt. It has a capacity of about 4,000 signatures per hour, can be fed either by hand or by automatic feeding machine, and those contemplating adding a new folder to their equipment will make a mistake if they do so before investigating the merits of this machine. Full particulars as to prices and terms may be had on application to the manufacturers.

#### JENSON OLD STYLE.

The Jenson Old Style series, one of the latest faces of the American Type Founders' Company, is meeting a large sale. The company has issued a very attractive up-to-date compend of twenty-four pages, printed on hand-made paper with deckle edge. A large edition of this handsome specimen has been printed, and it is desired to place a copy in the hands of every proprietor and artistic printer in the United States. Send a card to any office of the American Type Founders' Company.

and simplicity of adjustment are appreciated by paper workers who require a rapid and accurate machine. Their new 63-inch cutter, which is advertised on another page of this issue, combines many novel and desirable features, among which may be mentioned the attachment for moving the gauge by power at any desired speed, small floor space occupied (all mechanism being contained within the frame), and starting mechanism accessible from either side as well as the front. It is practically noiseless, being operated by a friction clutch, and steel shafts and case-hardened bolts render it very durable. The Oswego Machine Works, Oswego, New York, are the manufacturers.

#### COPPER SPACES—MACHINE CUT—THIN AS PAPER.

Stop fooling with paper spaces!—fooling away time! Banish justification with cardboard!—when wetted cards swell and your line expands, and trouble without end begins. Thin Machine-cut Copper Spaces, thin as paper, on 12, 18, 24, 36 and 48 point bodies, assorted, about 1,500 in a font, for \$1 net; have caught on wherever shown. Use them, and you will wonder how you ever got along without



them. One dollar spent for them will save many dollars in time. Send a dollar to any branch of the American Type Founders' Company, the selling agents, and buy a trial font. We have no hesitation in saying this is a right good, time-saving, trouble-preventing thing.

#### THE POCKET KODAK.

The latest and one of the most useful additions to the ranks of hand cameras is the pocket kodak made by the Eastman Kodak Company, Rochester, New York. It is made



of aluminium, is  $2\frac{1}{4}$  by  $2\frac{3}{8}$  by  $3\frac{1}{8}$  inches in size, and makes pictures  $1\frac{1}{2}$  by 2 inches, which can be enlarged to any reasonable size. The cut herewith, made from a picture of the Empire State Express while running

at a speed of seventy-two miles an hour, fully demonstrates its ability to do work superior to any hand camera now on the market. It can be used with either plates or film, can be loaded in daylight, and the shutter is adapted for either time or instantaneous exposures. Its lightness, simplicity and low price will doubtless add many enthusiastic votaries to the ranks of amateur photographers.

#### ABOUT ELECTRIC MOTORS.

A representative of THE INLAND PRINTER recently visited the works of the Card Electric and Dynamo Company, of Cincinnati, and was much interested in the advance made in the motor line by this concern. All of the machinery in the establishment is propelled by electricity, each machine—whether lathe, planer or drill—having a small motor attached directly to it. The power can be easily regulated and drives the machine as satisfactorily as steam, and has a number of advantages over that method of operating. Attention was called to the advantage of having these motors attached to machinery in the line of printing, such as presses, folding machines, etc., and an opportunity was afterward offered of seeing one of their motors in actual use on one of the printing presses running in the exhibit of the Foote & Davies Company, at the Atlanta Exposition. The motor is attached directly to the main driving shaft of the press and takes up no more space than the ordinary driving pulleys. It runs at five speeds in the forward direction and has one slow speed to back up. There are so many advantages in this method of obtaining power that we have not room to enumerate them here, but full information will be sent to those interested by addressing the company.

#### A USEFUL TOOL.

It is a poor job printing office that cannot boast a mitering machine of some sort, but there are many that would better be relegated to the junk pile, as they are incapable of doing clean or accurate work. A good miterer is a time-saver and a money-earner. There is none better than the Golding "Upright." It is thoroughly made, the cutter knife is held at right angles with the rule by means of an upright post upon which the cutter head travels; and the bed can be moved so as to utilize the entire length of the knife. Send to Golding & Co., Boston, Philadelphia or Chicago, for catalogue showing this and other valuable labor-saving tools made by them.

#### IT WILL PAY

Photo-engravers to send to Scovill & Adams Company, 423 Broome street, New York, for their photo-engravers' catalogue with latest information concerning the art.

#### MAKE-UP TABLE.

An illustration of the Martin Page Cabinet and Make-Up Table, made by the F. Wesel Manufacturing Company, is shown in our advertising columns. Its iron or brass-tipped top is intended as a make-up table, the rollers enabling it to be pushed wherever desired for the placing of the forms in the stereotyping or pressrooms. The drawers are arranged in compartments of the average column width, and in them may be stowed by the make-up, without the usual "chasing" about the office from table to galley rack, so familiar to habits of a newspaper office, the type from each page as it comes back as dead matter. It helps the type to wear longer because absolutely dustproof, and, as it is built of only the best material, will last the lifetime of any printing office.

#### ON TO ATLANTA.

For those about to visit Atlanta and the Exposition, the Chicago & Eastern Illinois Railroad is offering exceptional inducements in the way of service and rates. The Chicago & Nashville Limited, which leaves Dearborn Station daily at 5:00 P.M., arrives in Atlanta early the following evening. This is fifty-five miles the shortest route to Atlanta, and is the only line having a dining car service from Chicago to the South.

A pocket size guide to Atlanta and the Exposition will be sent free upon application to city ticket office, 230 Clark street, or Charles L. Stone, general passenger agent.

#### WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 20th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

#### BOOKS.

ALL live printers should have Bishop's "Practical Printer," 200 pages, price \$1. Also his "Printers' Ready Reckoner," 50 Book, price \$3, and "Specimens of Job Work," price \$2. Sold by H. G. Bishop, 126 Duane street, N. Y., and all typefoundries. Handiest and most useful. Also "The Job Printer's List of Prices and Estimate Guide," price \$1. All who are starting in business need these books.

ARTISTIC DISPLAY IN ADVERTISING is the title of the pamphlet showing the eighty-five designs submitted in the A. & W. advertising competition. This is a work that every compositor and advertiser should have. Size, 8 by 11 inches; 96 pages, embossed cover; postpaid, 30 cents. INLAND PRINTER CO., 212-214 Monroe street, Chicago, 197 Potter Building, 38 Park Row, New York.

COMPLETE SET of "The American Art Printer," 6 vols., \$3.99; original price, \$13.50. J. D. WHITE, 183 Sixth ave., New York.

MASURE'S METHOD OF EMBOSSEING—It contains how to make counter dies at a cost of less than 1 cent per job, and everything relating to this class of work. Price, \$1. Specimens of embossing, three 2-cent stamps. P. MASURE, 81 Fifth avenue, Chicago.

PRINTERS—Do you swing Indian clubs? Send 25 cents to FITCH BROTHERS, Central City, Neb., for programmes—or movements in continuous combination, for one or both hands; easy and difficult motions; tossing, whirling and catching of clubs; healthful, enjoyable, graceful exercise.

PRINTERS—Mail \$5 money order and receive book "How to Manufacture all kinds of Printing and Lithographic Inks and Varnishes." You need it in your business. GEORGE W. SMALL & CO., Kinney avenue and Wold street, Cincinnati, Ohio.

SEND 10 cents (silver) and let us show what was done on 12 by 18 Gordon press. Thinking printers see a good thing in the parcel we send. Your associates will want same when they see yours. THE NORTH STAR, Westfield, Mass.

THE PROOFSHEET is a helpful, progressive monthly magazine, upholding the dignity and worth and value of the proofreading profession. It does not seek popularity by frequent mention of individuals, but devotes its pages to matters of practical interest. 10 cents per copy; \$1 a year. Canvassers wanted. BEN FRANKLIN CO., publishers, 232 Irving avenue, Chicago.

## FOR SALE.

**FOR SALE**—Half-tone screens for three-color plate process. Levy's best 10½ by 12½; bargain. Address JOHN HILL, 4600 Grand boulevard, Chicago.

**FOR SALE**—One Royle radial arm routing machine, good as new, used but a few weeks. Also 1 Lloyd trimmer, nearly new. Will sell both cheap. Machines are in Chicago. Address "L 20," care INLAND PRINTER.

**FOR SALE**—Two Donnell paging and numbering machines, complete and in good working order; each with 2 steel heads, 4-wheel for paging and 6-wheel for numbering; low for cash. Address "L 30," care INLAND PRINTER.

## SITUATIONS WANTED.

**AN EXPERIENCED SALESMAN** of printing presses and printers' supplies is open for engagement January 1. Has practical knowledge of every device used by various press and other manufacturers of machinery and supplies used by the trade. References. All correspondence confidential. Address "L 27," care INLAND PRINTER.

**COMPOSITOR** on both job and book composition wishes a situation. References if desired. Out of town offers considered. SAMUEL R. TODD, 55 Fulton street, New York.

**PROOFREADER**, one of the best in the United States, wants position with publishing house or daily newspaper; references as to ability and character; age 30. Address "L 14," care INLAND PRINTER.

**SITUATION WANTED**—Temperate, reliable man, experienced in news, book, railroad and general job printing, desires position as foreman of job or newspaper composing room. Address "L 17," care INLAND PRINTER.

**WANTED**—By a competent man of ten years' experience, a position as superintendent of a printing and publishing house. Address "L 21," care INLAND PRINTER.

**WANTED**—Position as job compositor, proofreader, estimator, stock-man, assistant editor, foreman—any one or all. A 1 references. Address "L 16," care INLAND PRINTER.

**WANTED**—Position as manager of job office; thoroughly competent to give estimates and take full charge. Five years' experience as manager. Address "L 25," care INLAND PRINTER.

**WANTED**—Position as proofreader in first-class office. Experienced in book and magazine work. Good reference from large New York office. Address "L 23," New York office INLAND PRINTER.

**WANTED**—Position by a sober, industrious and reliable young single man; two years' experience as foreman on country daily; all-around job man; some experience in reporting and proofreading; best of references. Will go anywhere in the U. S. Wages reasonable. Address "H. P.," Box 337, Canonsburg, Washington county, Pennsylvania.

## HELP WANTED.

**WANTED**—Foreman for a first-class job printing house, which publishes two technical journals of large circulation, and does a large business in fine job printing. Address, giving experience and references, "BOX 302," Scranton, Pennsylvania.

## BUSINESS OPPORTUNITIES.

**FOR SALE**—A complete job office, fine stereotyping outfit, ruling machine, etc. Old established business in a live manufacturing city of 30,000. Will be sold for \$1,000 less than inventory. Best reasons for selling. Address "L 26," care INLAND PRINTER.

**PRACTICAL** business man, with \$1,500 to \$2,000, wanted in a business now on a paying basis, but which requires a small amount of capital to develop it. Must have some knowledge of printing and engraving. Address "L 24," New York office INLAND PRINTER.

**FOR SALE**—A paying modern newspaper plant in the county seat of one of the best counties in Central Illinois. Good reasons for selling. Address "L 11," care INLAND PRINTER.

**FOR SALE**—A printing office in Chicago; completely equipped and doing a fine business. \$1,000 cash required, balance on easy terms. Will guarantee business to the extent of \$1,000 per month. Address "L 15," care INLAND PRINTER.

**FOR SALE**—Complete book and job printing office. Has first-class trade. Material nearly new, on point system, and plenty of it. Owners wish to engage in other business, and will sell on easy terms. City has population of 90,000. Address "L 13," care INLAND PRINTER.

**FOR SALE**—Complete job printing office, Rochester, N. Y. Inventory \$3,500, will sell for \$2,500. Everything modern and in first-class condition. Has established trade that will make good living and pay good interest on investment for practical man. Address "L 12," care INLAND PRINTER.

**FOR SALE**—Complete job office; outfit consisting of two jobbers, one cylinder press, 32-inch cutter, one motor, type, etc. Was taken on trade. Will sell at \$2,000. Address "L 18," care INLAND PRINTER.

**FOR SALE**—Job printing office in New England town; up-to-date equipment; six people regularly employed; no soliciting; good prices; only office in town; rare chance. Write for particulars to "L 28," care INLAND PRINTER.

**FOR SALE**—Printing office. Two cylinders, two Gordons, paper cutter, 300 fonts of job, 600 lbs. body type, in good condition. \$2,600. A. J. DANIELS, 35 South Clark street, Chicago.

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**ANYBODY CAN NOW MAKE CUTS**, from drawings, prints or photos, with my simple pen-and-ink zinc etching process. Takes only about five minutes to etch one or several cuts. The few materials required can be obtained in even a country town, at a cost of a few dimes. Common tinner's zinc is used. A boy of fifteen can work it. You make a drawing with pen and ink on the zinc, or transfer a print or lead pencil drawing thereto, and a little acid "does the rest." A little practice makes elegant work. Now in extensive use all over the United States and Canada. Instructions as plain as A, B, C. Sent to any part of the world for \$1. Illustrated circulars and unsolicited testimonials on application. THOS. M. DAY, Centerville, Ind., U. S. A.

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Are two Indispensable Articles for Printers and Publishers.

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Duplicates of these Cuts  
\$1.00.



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Your Orders for **Cards or Paper** may be very small  
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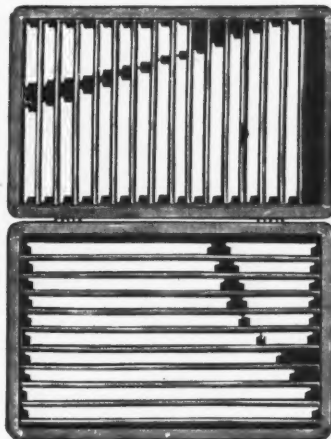
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PRICE, complete with  
Hardwood Case, . . \$3.50

For one dollar with order, we will send by express, balance C. O. D. with privilege of examination. Special lengths or special sized sets made to order.

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Composing rules received; much pleased with them. Have two other sets, but they are not complete like yours. A job printer will soon pay the cost in the time saved.

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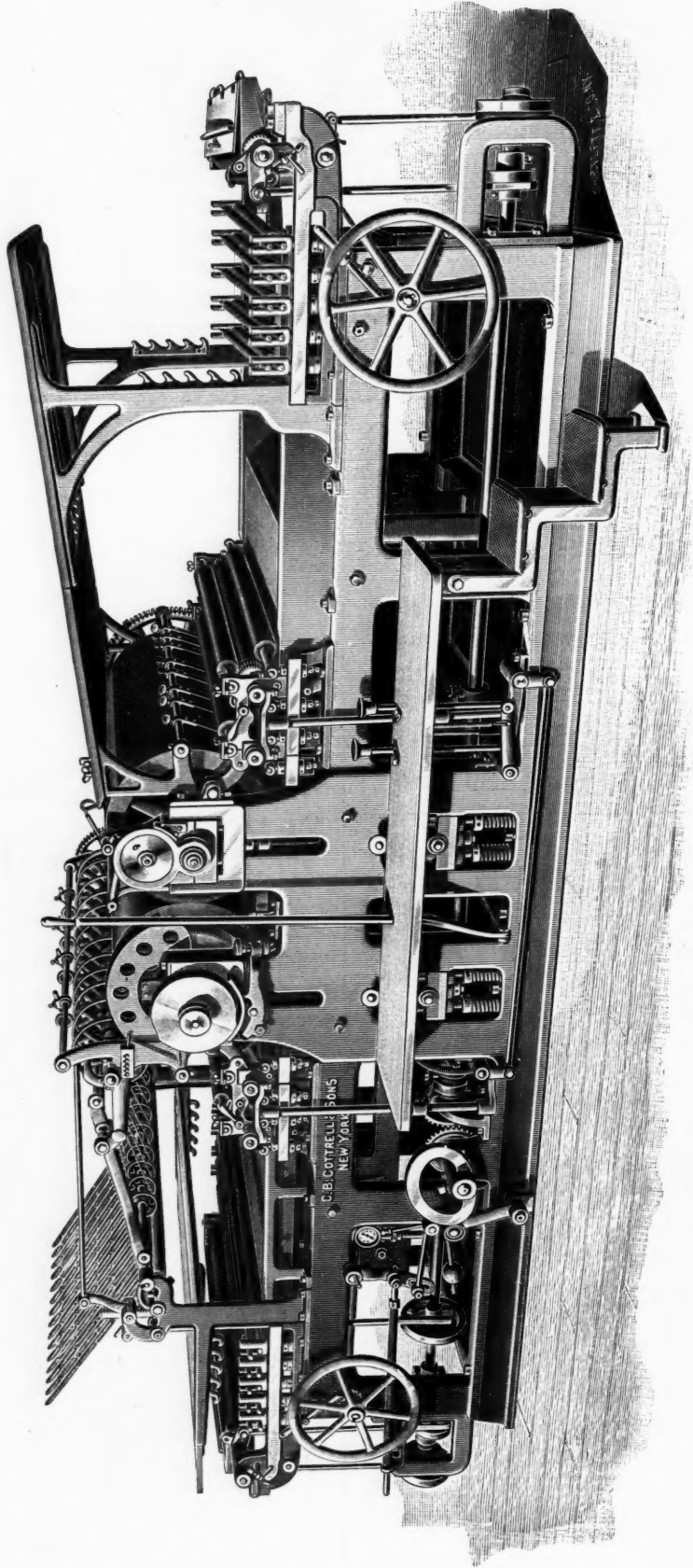
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With Patent Automatic Shifting Tympan, which prevents offset and makes the Perfecting Press available for printing on supersized and calendered or coated paper.



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"Your book of 'Aids' came to hand today; why didn't you send it before? It contains exactly what every up-to-date printer wants! Send our order soon. When you have anything new, let samples come this way!"—*Newburg, N. Y., Daily News.*—"Your 'Aids' are a good thing; send our order at once!"—*Chas. Holt & Sons, Kankakee, Ill.*—"Specimen book 'Aids' received; will be glad to have cuts, which have not yet arrived, and fresh ideas as you get them out."—*Oswald Fitch, London, England.*—"The cuts sent me are very useful, and give good results."—*Irons, the Printer, Norwich, N. Y.*—"Aids' duly received, and must say it is worth the price; more so to me; many are padded, but your 'Aids' are a gem."—*L. J. Smith, Irvington, N. Y.*—"Cuts arrived today; before closing time we had used No. 231 on a card job, and find them very satisfactory indeed. Kindly include us on your list."—*Jordan Printing Co., Oakland, Cal.*—These, and many, many more!

"Aids for Printers," a book of new and useful designs for printers.—Also, our later Catalog—"Aids for Advertisers," both for 10c. in stamps.

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To do up-to-date work

requires up-to-date machinery. If you are in the market for

## Folding Machines

investigate the merits of our new Folding Machine. It embraces many desirable features entirely new and none of the defects of the older machines. Further information on request.

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IS SOLID AND SUBSTANTIAL  
IN ALL ITS PARTS. ♦ ♦ ♦ ♦ ♦

**The Bed and Platen** are very strong and rigid, and braced in such a manner that there is no possibility of their springing or giving way in the center.

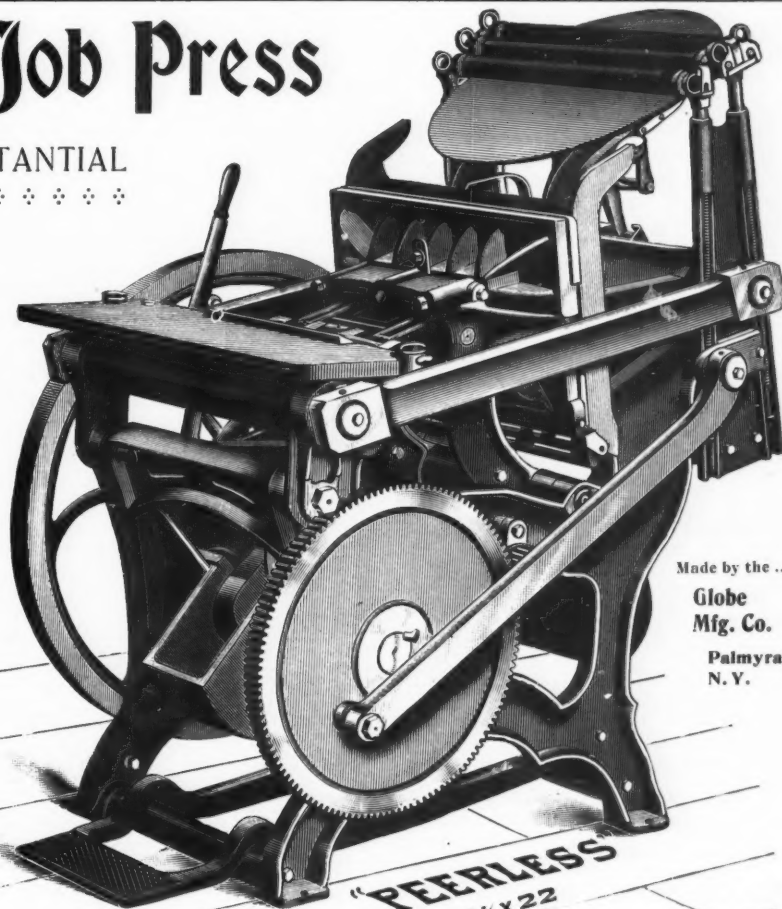
**The Impression** is absolutely accurate, and is given with a simple and very powerful toggle applied directly back of the center of the platen; this, in combination with the goose-neck, produces a "dead dwell" on the impression, and a long rest of the platen receiving the sheet.

THE BEST PRESS MADE FOR EMBOSSEING,  
AS WELL AS PRINTING.

Circulars and prices of Peerless, Ben-Franklin-Gordon and Universal Presses on application.

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Made by the ...  
**Globe  
Mfg. Co.**  
Palmyra,  
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"PEERLESS"  
14" X 22"

## Modern Economy.

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A STORY is told of two youths—Thomas and John—who both sought a position at the same time in a large store. The merchant who owned the establishment was a man of much sagacity, and, proposing to test in his own way the suitability of the youths, "Here," said he to Thomas, taking a heavy parcel and laying it before him, "let me see you work: undo this." The youth carefully and painstakingly untied the knots in the cord, took out the goods, coiled up the cord and smoothly folded the wrapping papers, and then with an air of conscious triumph stepped back to give place to John, before whom a similar package was then placed. With a quick movement John slipped a knife from his pocket, cut the cords, threw them on one side, stripped off the wrapping papers and kicked them under the counter with his feet, at the same time arranging the goods with his hands. "That will do," said the merchant to John, "You are engaged. Time is money—economy is wealth—time costs more in these days than paper and cord."

In the printing business, above all others, true conceptions of economy are vital to success. To get results satisfactorily and quickly should be the sole aim of the printer. It is conceded that the pressroom is the money-maker of the printing office. How is your money-maker equipped? Are you economizing like Thomas—or John? In equipment, the Huber press stands for thoughtful economy. Built on the newest and most direct movements—simple, solid and beautiful—of the best materials known to modern science—they are sold at the lowest price consistent with these facts.

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These papers will be designated by a watermark in each sheet, facsimile of said watermark herewith shown:

FAIRFIELD PAPER CO	FAIRFIELD
1895	
LINEN LEDGER	MASS. U.S.A.

Our facilities for producing first-class Ledger Papers are not excelled. Our spring water is of remarkable purity. We ask a comparison with any brands made, and your testing will prove our skill and satisfy your judgment.

Our second-grade Ledger is watermarked:

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It has a strong fiber and a desirable writing surface.

The above brands of Paper are on sale at the principal Paper Warehouses in the cities of the United States and Canada.

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Type Founding Company

**P**resses, ✱ Pa-  
per Cutters,  
Wire Stitchers,  
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and other Print-  
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**Sorts for body Type**  
carried in stock and supplied  
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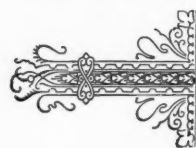
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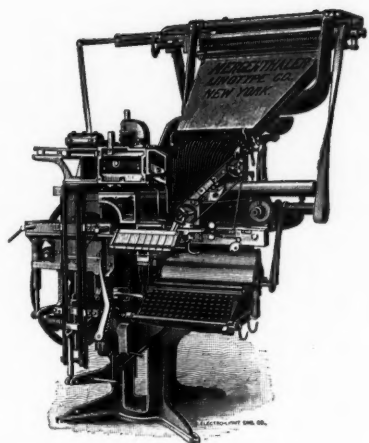
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These machines are all of modern construction and have no superiors in the market.

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READY CHANGE FACE AND MEASURE.  
NEW FACES FOR EACH ISSUE.

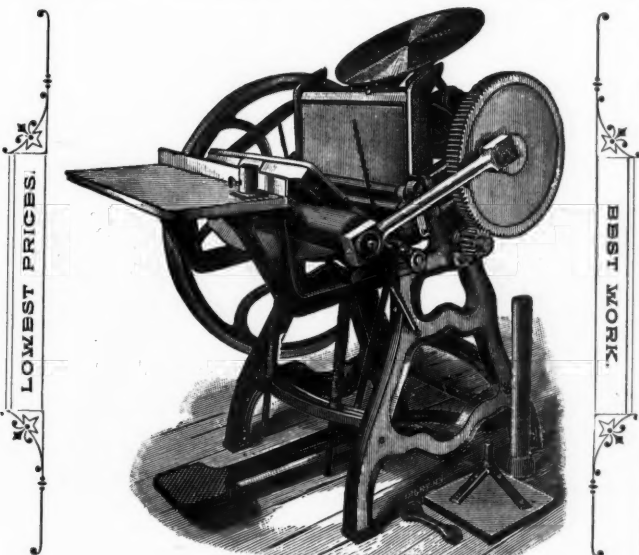
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PLAIN PRESSES, WITHOUT THROW-OFF.

Chase 6x10 in.; weight, 300 lbs., \$ 65  
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FINISHED PRESSES WITH ALL STEEL BEARINGS AND STEEL CONNECTION RODS.

Chase 8x12 in.; with throw-off, \$120  
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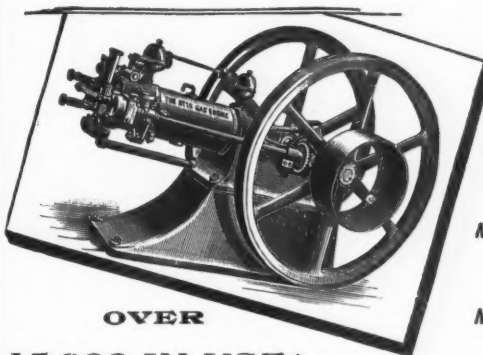
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CAN BE  
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EVERY-  
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OVER  
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SIZES: 1-3 TO 120 HORSE-POWER.

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Special Sizes and Designs  
Made to Order.

ELEGANT DESIGNS,  
NEW AND MODERN TYPE.

1896			1897		
JANUARY		JULY	JANUARY		FEBRUARY
S	M	T	W	T	F
1	2	3	4	5	6
7	8	9	10	11	12
13	14	15	16	17	18
19	20	21	22	23	24
25	26	27	28	29	30
31					
FEBRUARY		AUGUST	FEBRUARY		MARCH
1	2	3	4	5	6
7	8	9	10	11	12
13	14	15	16	17	18
19	20	21	22	23	24
25	26	27	28	29	30
31					
MARCH		SEPTEMBER	MARCH		APRIL
1	2	3	4	5	6
7	8	9	10	11	12
13	14	15	16	17	18
19	20	21	22	23	24
25	26	27	28	29	30
31					
APRIL		OCTOBER	APRIL		MAY
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31					
MAY		NOVEMBER	MAY		JUNE
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31					
JUNE		DECEMBER	JUNE		
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7	8	9	10	11	12
13	14	15	16	17	18
19	20	21	22	23	24
25	26	27	28	29	30
31					

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1896. June. 1896.						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				
		Moons Phases	Last Quarter. 3 <sup>rd</sup>	New Moon. 11 <sup>th</sup>	First Quarter. 18 <sup>th</sup>	Full Moon. 25 <sup>th</sup>

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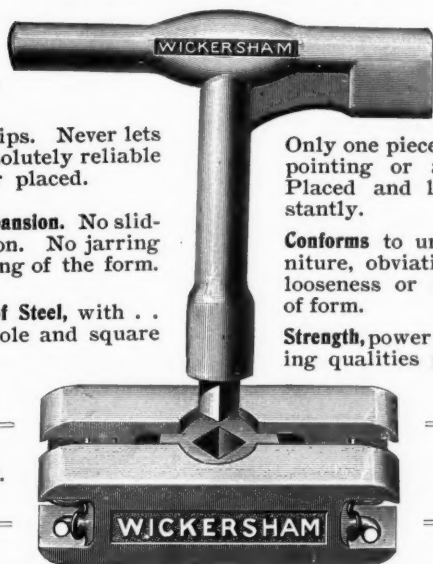
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Never slips. Never lets go. Absolutely reliable wherever placed.

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PRICE  
PER DOZ.  
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A  
TIME  
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Only one piece. . . . No pointing or adjusting. Placed and locked instantly.

Conforms to uneven furniture, obviating all . . . looseness or springing of form.

Strength, power and wearing qualities guaranteed.

KEYS,  
EACH,  
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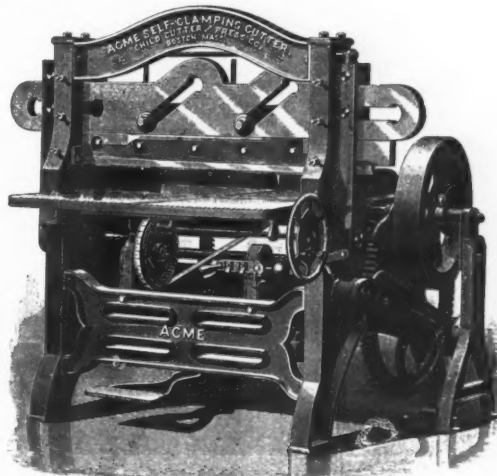
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The only AUTOMATIC Self-Clamping Cutter made. We combine Self and Hand Clamp. Also, Self and Foot Clamp.



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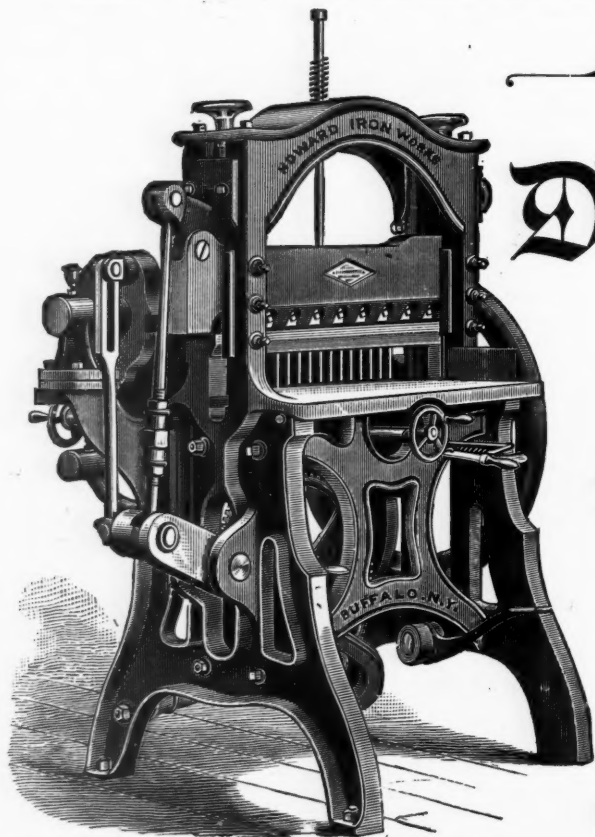
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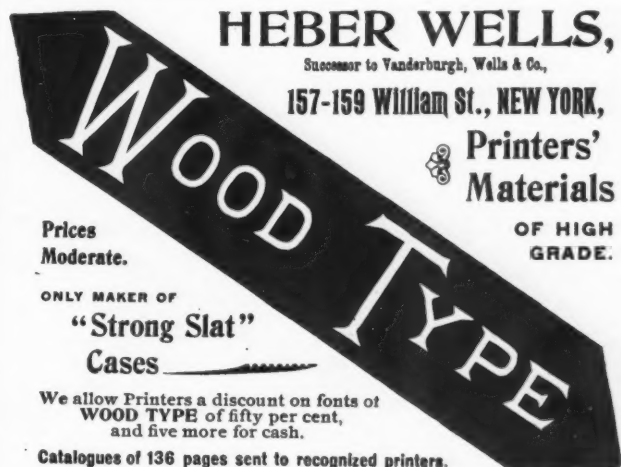
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Insertions in this Directory are charged \$6.00 per year for two lines, and for more than two lines \$2.00 per line additional.

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Cleveland, 239 St. Clair st.  
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## THE INLAND PRINTER VEST POCKET MANUAL OF PRINTING

*A Full and Concise Explanation of all the Technical Points in the Printing Trade, for the Use of the Printer and his Patrons.*

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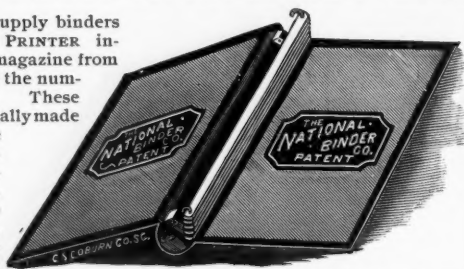
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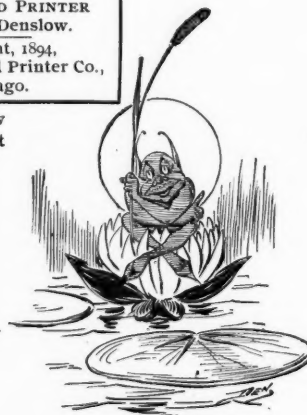
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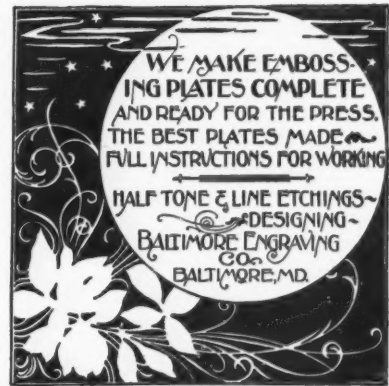
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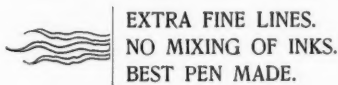
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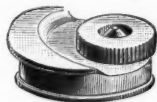
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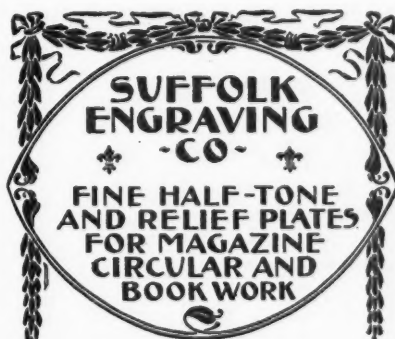
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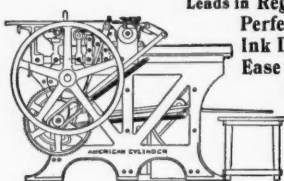
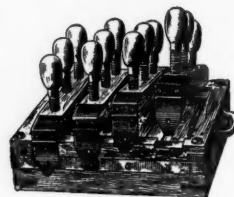
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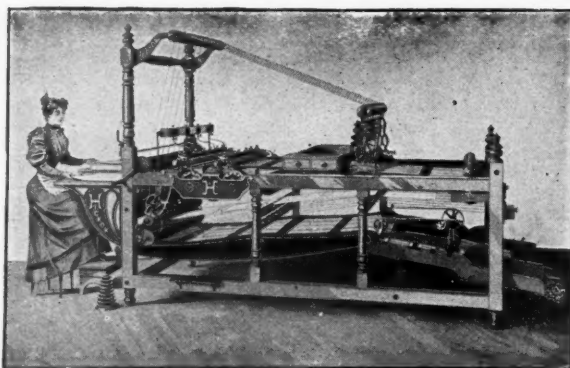
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He was willing to pay a fancy price for it.

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In the pressroom, more particularly now that the winter is approaching, the

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in many cases saves you money, time and trouble.

Where it is used you avoid the expensive delay in waiting for the pressroom to become sufficiently warm, or the risk of fire in heating up the ink fountain with burning rags, as temperature has no effect on the Compound.

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Don't throw away that old ink that has been kicking around for so long; just use Superior Reducing Compound, and bring it out smooth and fit for use. Henderson & Depew, Jacksonville, Ill., say:

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 **A**S October began a new volume, now is an excellent time to make up club lists for THE INLAND PRINTER. No reduction from the regular rate is made for clubs, but the following premiums are offered to those who will send us subscribers, as an inducement to work up lists. The figure before each line indicates the number of yearly subscribers at \$2.00 each required to secure the premium named. Where one subscriber only is named, this one must be a *new subscriber*; when there are two or three, one must be a new one; where four, two must be new; where five or six, three must be new; where eight or nine, five must be new; where twenty, ten must be new subscribers. Double the number of half-yearly subscribers must be sent to secure the premiums. Subscriptions can begin with any number.

- |   |   |
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| 1 Advertisement Composition, Comment and Criticism.   | 3 Views in Printers' Home.                  |
| 4 Compounding of English Words.— <i>Teall</i> .       | 2 Pressman's Overlay Knife.                 |
| 20 The Color Printer.— <i>Earhart</i> .               | 5 Photo-Engraving.— <i>Schraubstadler</i> . |
| 2 Pocket Dictionary (cloth bound).                    | 2 Reducing Glasses.                         |
| 3 " " (leather bound).                                | 4 Stereotyping.— <i>Partridge</i> .         |
| 5 English Compound Words and Phrases.— <i>Teall</i> . | 4 Steps into Journalism.— <i>Shuman</i> .   |
| 5 Goodwin's Bookkeeping Manual.                       | 8 Wilson's Cyclopaedic Photography.         |
| 1 Leffingwell's Rules of Order.                       | 1 Newspaper Illustrating.                   |
| 1 Multi-Color Chart.— <i>White</i> .                  | 1 Ninety Ideas on Advertising.              |
| 5 The American Printer.— <i>MacKellar</i> .           | 3 Temporary Binder for THE INLAND PRINTER.  |
| 1 Book on Metal Engraving.                            | 3 Kelly's Book on Presswork.                |
| 5 Perfect Order and Record Book.— <i>Nichols</i> .    | 1 Artistic Display in Advertising.          |
| 5 The Pentateuch of Printing.— <i>Blades</i> .        | 3 Cost of Printing.                         |
| 5 Wilson's Work on Photo-Engraving.                   | 2 Designs and Suggestions for Jobwork.      |
| 2 The Printers' Art.— <i>Stewart</i> .                | 3 DeMontfort Press Specimens.               |
| 2 Vest Pocket Manual of Printing (leather bound).     | 2 Etiquette of Cards and Stationery.        |

**A**DVERTISEMENTS fully describing all the premiums will be found on other pages of this number. Look them up. Start at once and get up a club in your office. A little effort will give you a premium well worth the time spent in the work.

THE INLAND PRINTER CO., 214 MONROE ST., CHICAGO.

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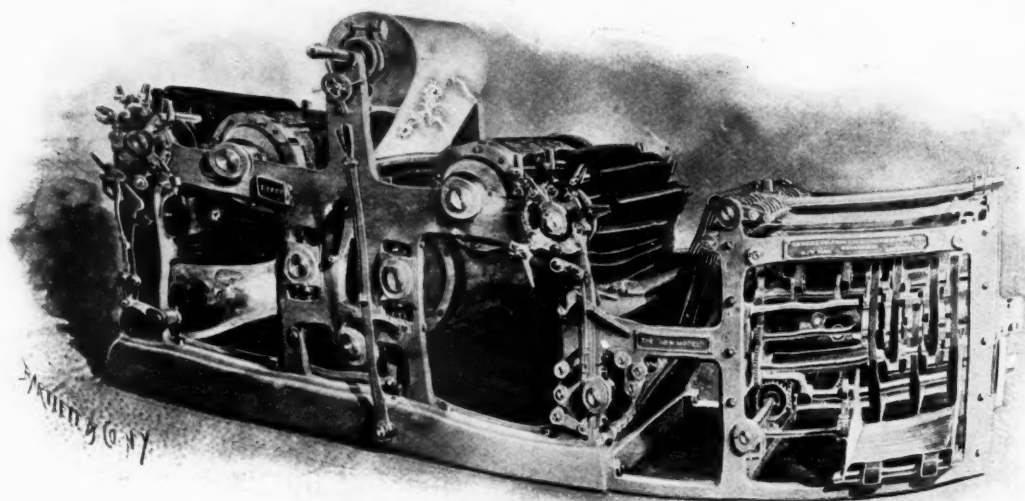
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6 7 LAST QUARTER	14 NEW MOON	22 FIRST QUARTER	1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31 FULL MOON	

**A** CALENDAR to be of greatest benefit to your customer must be more attractive than those sent out by his competitors, so that it will be retained for service throughout the year and all others discarded. Art and usefulness are the characteristics which insure to Calendars a conspicuous place in our homes and offices. Our illustration is one of the many attractive designs comprising our excellent line. Correspondence solicited. J. W. Butler Paper Company, Chicago, U. S. A.

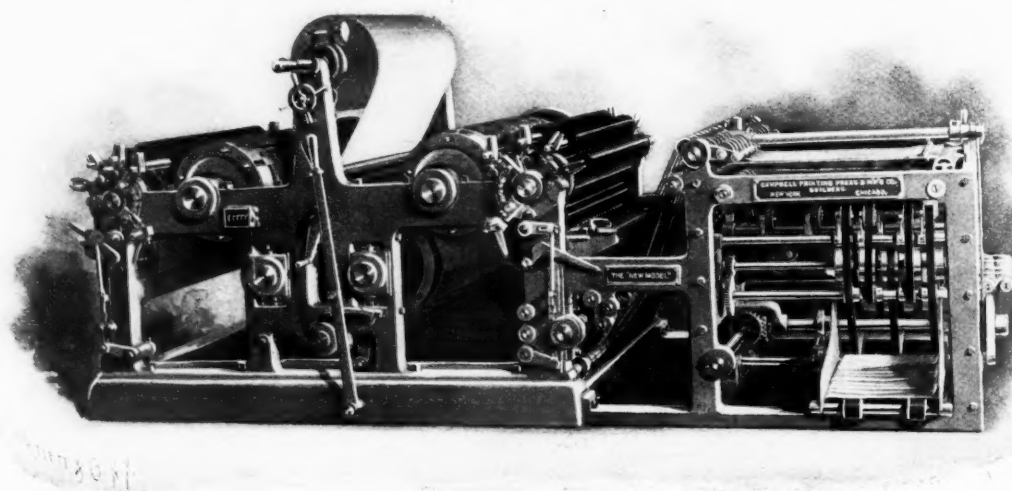
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The “New Model” as it appears to the eyes  
 of our competitors, and  
 as they would have *you* believe it to be.



The “NEW MODEL”—tested by time, indorsed by users, and



as it appears to the unprejudiced mind and eye, *and is*—the fastest, simplest and most economical press to operate.



**Campbell Printing Press & Mfg. Co.**

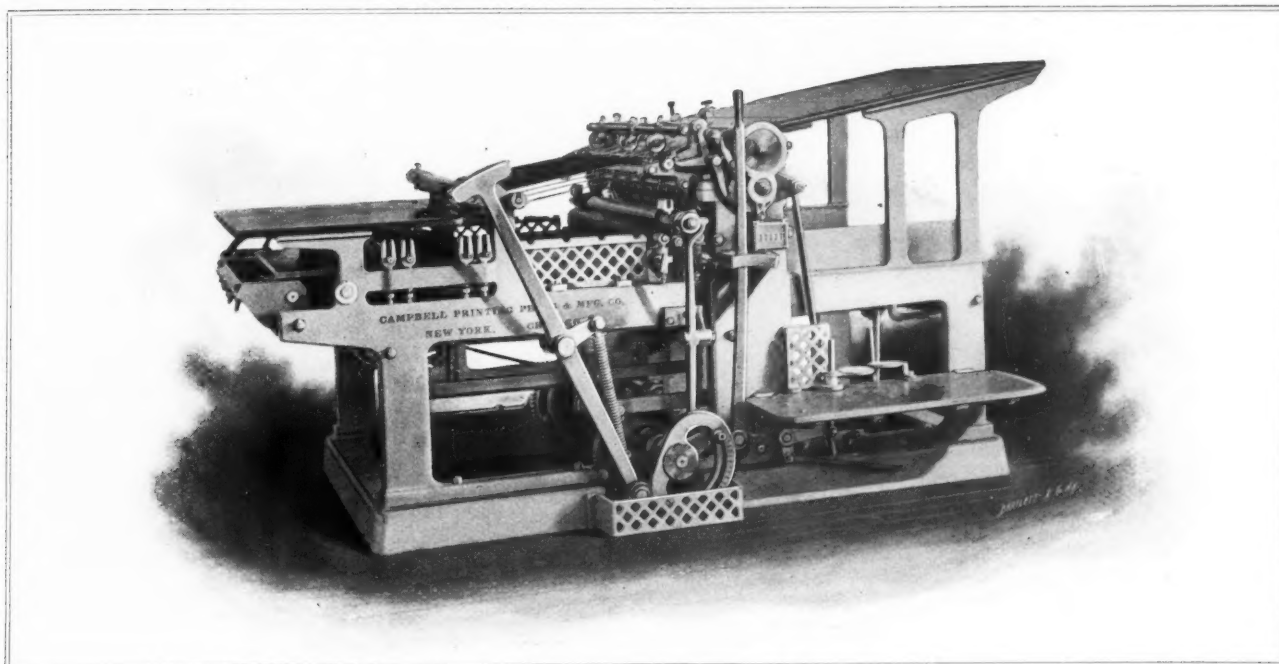
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his presses were not ungrateful, they were simply fundamentally behind the times.



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MEAN



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Sent on receipt of Ten Cents Postage.

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PEARL STREET,

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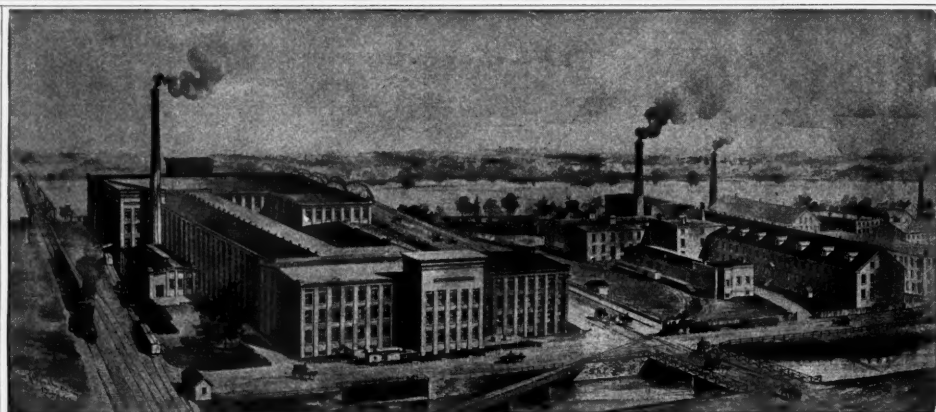
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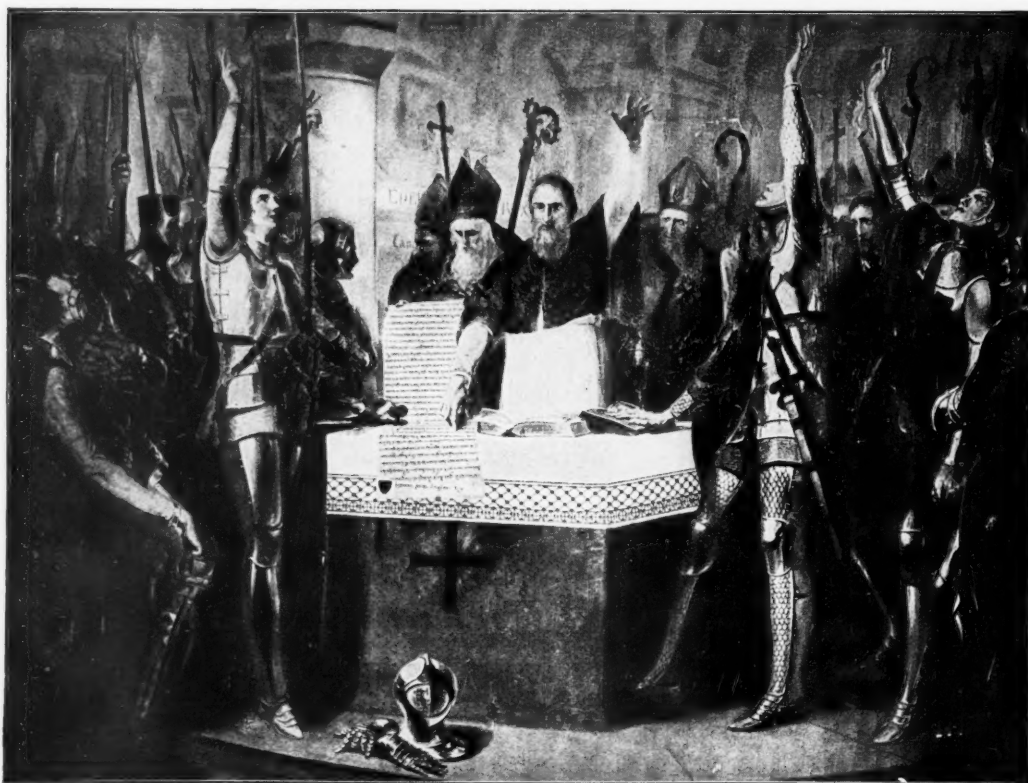
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20 "	-	-	"
24 "	-	-	"
28 "	-	-	"
16 "	-	-	19 x 24
18 "	-	-	"
20 "	-	-	"
24 "	-	-	"
28 "	-	-	"
32 "	-	-	22 x 32
40 "	-	-	"

### BLUE.

16 lb.	-	-	17 x 22
20 "	-	-	"
20 "	-	-	17 x 28
24 "	-	-	"
20 "	-	-	19 x 24
24 "	-	-	"

### CRUSHED, in White only.

16 lb.	-	-	17 x 22
20 "	-	-	"
20 "	-	-	17 x 28
24 "	-	-	"
20 "	-	-	19 x 24
24 "	-	-	"

The Barons of England making oath before Cardinal Stephen Langdon, November 20, 1214, that they will compel King John to grant to the people the Charter of Liberties of Henry I. From painting by W. Martin, deposited in the Museum at Oxford, Eng., and photographed only for the Riverside Paper Co.




... MAKERS OF ...

**Be sure to specify "Brown's" Paper when ordering your Blank Books.**





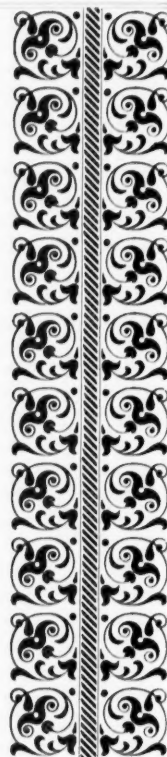


N order to get the desired artistic effect which belongs to the proper use of any of the "old time" type faces, you must have paper which in character and style is well suited to the work in hand, or you will injure your reputation. 



**We sell it!** If you don't remember this it is not our fault.

We don't devote all our time, however, to selling Deckle-edge Paper.  You probably know we carry the largest and most varied stock of **Cover Papers** in the United States. 




Any first-class printing office in the states of



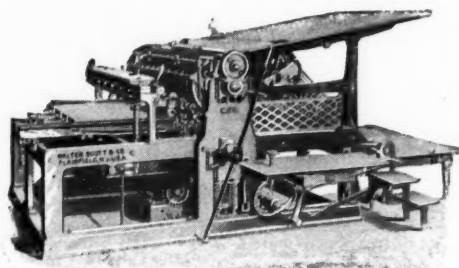
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not already provided with it, can have one of our costly and exhaustive Sample Books of Cover Papers, etc., if we are advised that expressage will be paid in case we forward one free of charge.



ILLINOIS PAPER COMPANY,  
EXCLUSIVE DEALERS IN BOOK, COVER,  
DOCUMENT AND ROPE MANILA AND  
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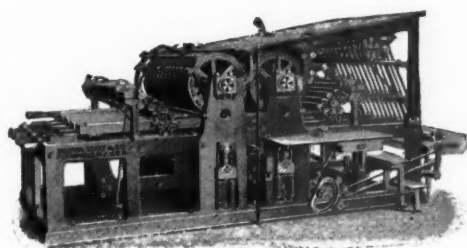
181 MONROE STREET,  
CHICAGO. 







Class G.—Extra strong and fast Newspaper Press.

# Scott Printing Presses

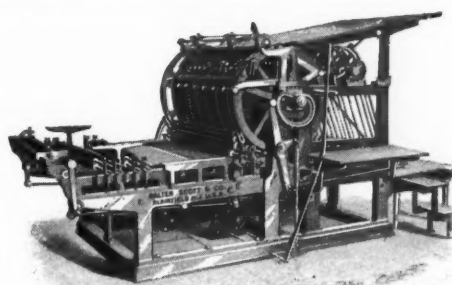
Buy  
the  
Best!



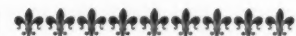
Class K.—Perfecting Two-Roller Book Press.

"If not superior to all others, are certainly inferior to none." They have stood the test of years, and are today, as always, at the head of the procession.    

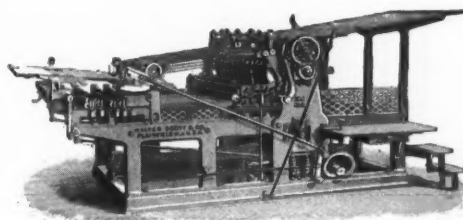
HERE is no economy in buying cheap material. The purchase of a printing press means the expenditure of a considerable amount of money. Great opportunity is offered in their manufacture to cheapen the cost without making the fact readily apparent, and there is where lies the danger to the purchaser. To escape this the average printer must assure himself of the standing of the firm from whom he buys and pin his faith to their reputation for fair dealing. Scott printing presses are in use wherever there are printers, and their years of satisfactory service are the best testimonial to their worth. ♦ ♦ ♦ ♦ ♦



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We manufacture sixty-seven different kinds of Printing Presses, besides Electrotypes and Stereotype Machinery. The machines are covered by over one hundred patents, besides half as many now pending. ♦ ♦ ♦ ♦ ♦



Class HN.—Four-Roller Press for fine cut work.

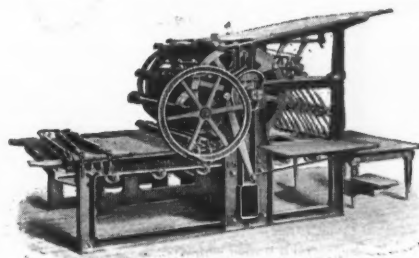
Our  
Illustrated  
Catalogue,  
giving  
full  
description  
of these  
Presses,  
will be  
sent  
on request.

**Walter Scott & Co.**

Plainfield, N. J.

Times Building,  
New York.

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Chicago.



Class CH.—News Press.





## HALF-TONES

at 12 Cts. per Square Inch.

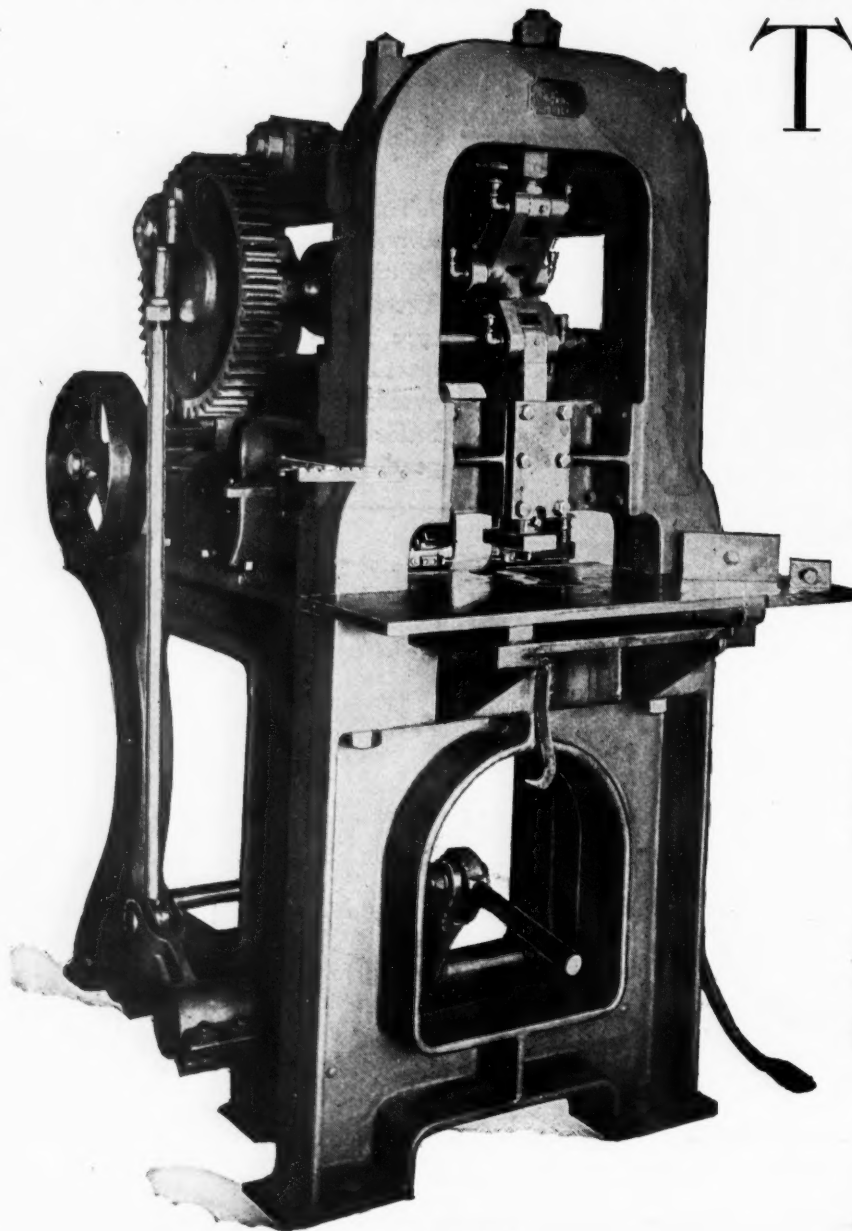
**A**N Engraver in Chicago writes us: "Say the compositor made a mistake in setting the type, and that it should be **21 cents** an inch instead of **12 cents.**" He is right—our plates are worth 21 cents an inch, but for the present we are letting a number of people get them for 12 cents.

**Boston Engraving AND  
McIndoe Printing Co.**

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Boston, Mass.

Correspondence Solicited.

# Steen's Power Stamper and Illuminator.



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**T**HIS MACHINE has passed the Experimental Stage and is an  
**ASSURED SUCCESS**  
and a certain money earner.

It will stamp sunk or surface dies equal to a hand-press in colors, gold, silver or other bronzes, and illuminate perfectly. Will stamp two or more dies at the same operation.

### THE SPEED

is regulated only by the skill of the operator. We have stamped bona fide orders at the rate of

**...1500...**

impressions per hour. It is built of the best material in a thorough manner.

We have spared no expense to make it a durable machine and to give it the extraordinary strength that we know by years of experiments is necessary for this work.

This press is now being used by printers and lithographers in this country and England. All interested are invited to call and see the press in operation. Correspondence solicited and all information cheerfully furnished. Specimens of the work done on it will be mailed on request.

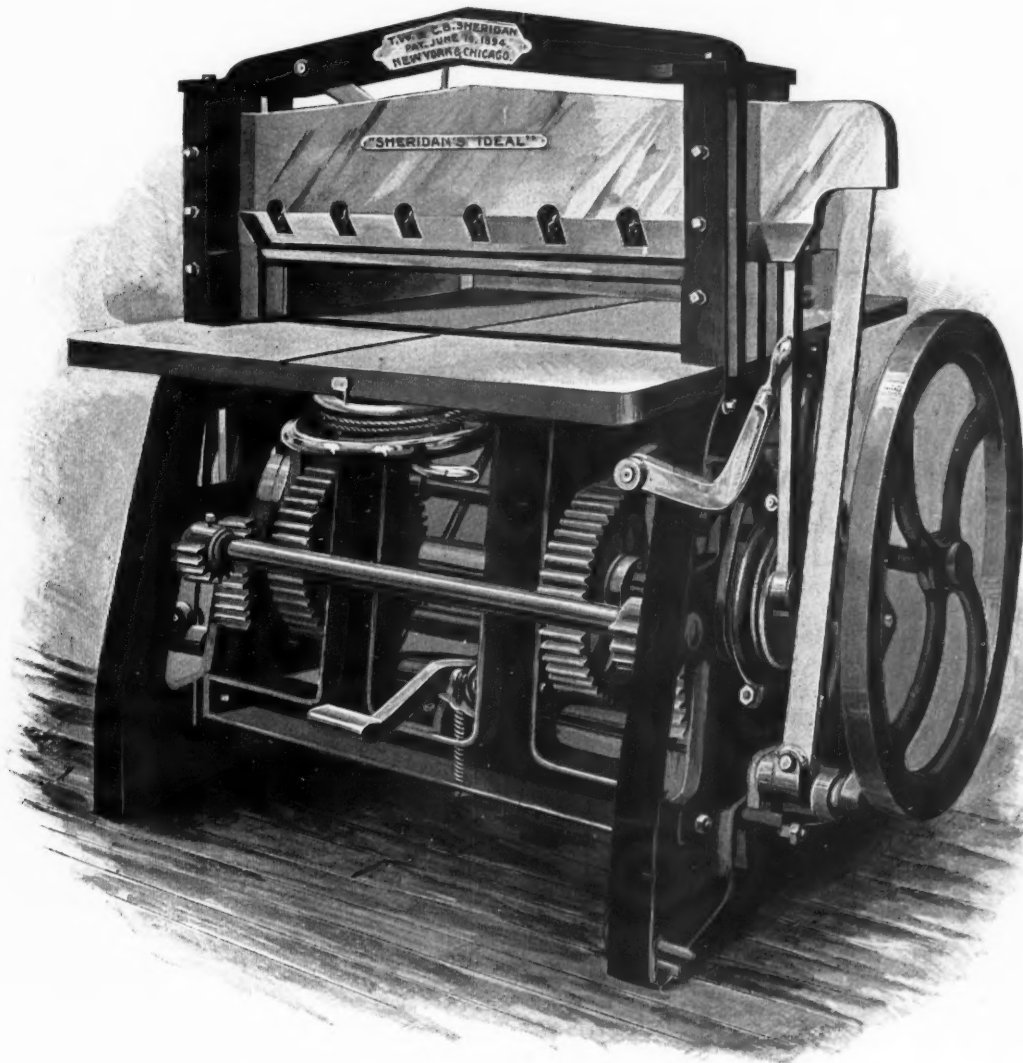
For further particulars on operation, price, etc., apply to **JOSEPH R. WILSON, Gen'l Selling Agent for the United States and Canada** for the

**Steen Stamping Press  
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**T**HIS CUTTER embodies the result of **sixty years of labor and experience.** Has all the desirable features of our well-known "Auto" Cutter, with the advantage that **both clamp and knife are drawn down from both ends, with no reverse motion of gear,** thus securing an absolutely noiseless machine with a positive and very powerful Auto-clamp motion. It is the heaviest and strongest paper-cutting machine ever put on the market. All gears are cut and all shafts of steel. It is built in the very best manner, of the best material, and we **unhesitatingly guarantee** it for the heaviest as well as the most accurate work. Built in sizes from 36 to 70 inches.

Write us for prices and full particulars.

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DEPARTMENT OF COMMERCIAL  
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Large passenger and freight elevators, the latter being approached from alley leading from Fifth Avenue, especially convenient of access. Large and perfect skylight and exceptionally fine operating room, equipped for all kinds of mechanical appliances, all minor departments arranged for rapid and perfect work.

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## FASTEST PAPER CUTTING MACHINE IN THE MARKET.

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For Illustrations, Sizes, Prices and References,

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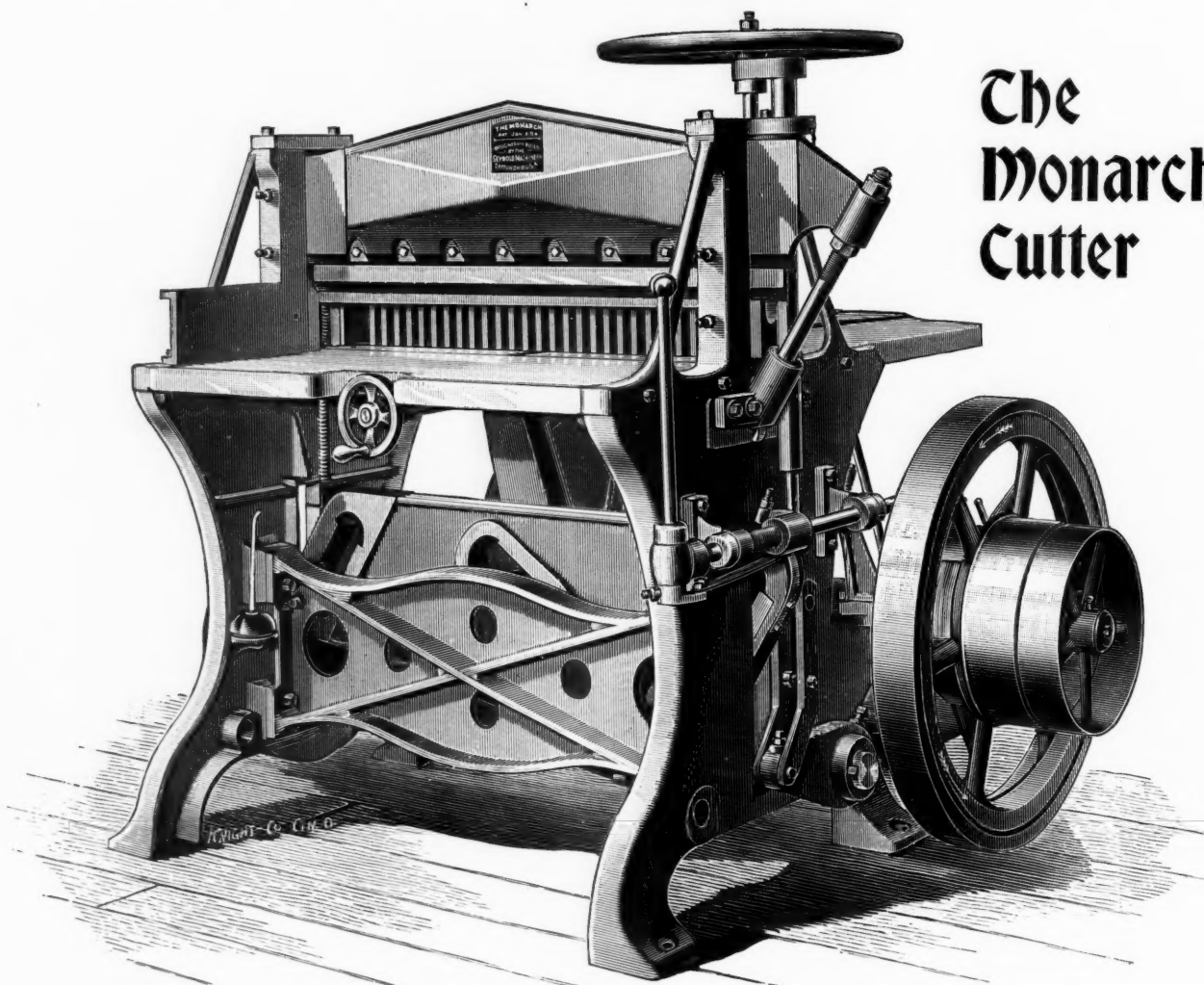
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## ...The Constant Strain...

on a cutter is **ENORMOUS**, and a poorly constructed machine a constant annoyance and expense.

In buying, it is only justice to yourself to procure machines that embody the best movements and are on a par in speed with your rapid presses and other labor-saving devices.

Compare the daily *quantity* and *quality* of work on a machine that slowly drags the knife through the paper and one which runs at the rate of **THIRTY** cuts a minute, leaving a "glass smooth" edge at every stroke, and precludes all possibility of the paper's drawing.



The  
Monarch  
Cutter

The Monarch is an Automatic Clamp Cutter and has the unique feature of an independent hand clamp; the mere insertion or withdrawal of a pin effecting the change.

The working parts are of massive steel in compact form under the table, leaving all above open and free.

As the motions are all rotary, it makes with ease from twenty-eight to thirty cuts a minute.

A New Process Rawhide Driving Pinion, outwearing steel, renders the Cutter **absolutely noiseless**.

There is nothing to break, nothing to get out of order.

It is equipped with every convenience for quick, accurate and easy adjustment.

Standard sizes — 34, 38, 44, 48, 54 and 64 inches.

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**FAIRFIELD PAPER CO.**  
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*Gentlemen:*

We are making and placing on the market a first-class

### **“Linen Ledger and Record Paper.”**

These papers will be designated by a watermark in each sheet, facsimile of said watermark herewith shown:

FAIRFIELD PAPER CO	1895	FAIRFIELD
LINEN LEDGER		MASS. U.S.A.

Our facilities for producing first-class Ledger Papers are not excelled. Our spring water is of remarkable purity. We ask a comparison with any brands made, and your testing will prove our skill and satisfy your judgment.

Our second-grade Ledger is watermarked:

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It has a strong fiber and a desirable writing surface.

The above brands of Paper are on sale at the principal Paper Warehouses in the cities of the United States and Canada.

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## New-York Type Foundry

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**The "Old Reliable" still in the field.**

Unrivalled metal and material finished in the best manner known to the trade. Up-to-date in every respect.

**An overstock of \$100,000 worth of type**

all of our well known quality, will be sold to newspaper publishers, book and job printers and other type buyers for a reasonable time, in lots to suit, at extraordinarily low prices for actual cash.

**No special bargains,**

**but a bargain in everything.**

Send along your lists for estimate before the best has been culled out, as this stock will not again be duplicated to be sold at similar prices.

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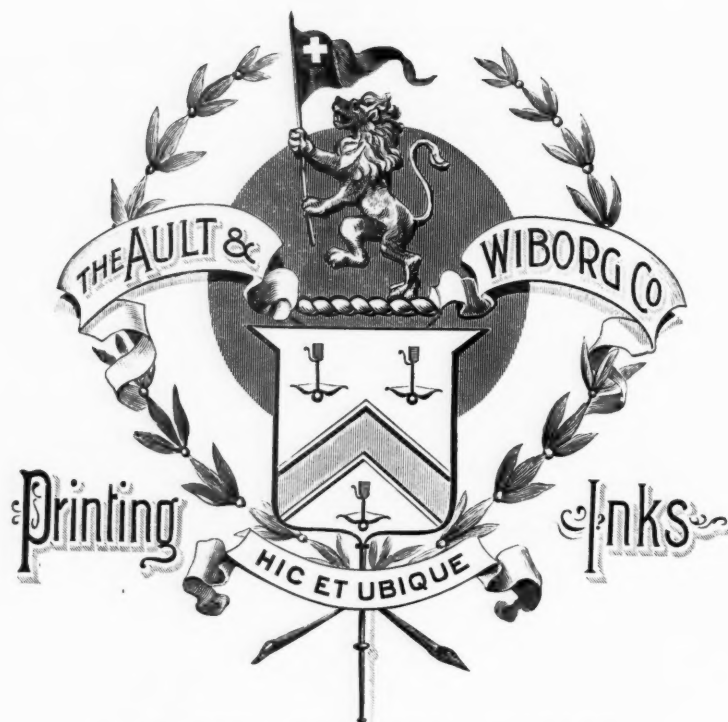
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INCORPORATED 1888.

**CHAMBERS BROTHERS COMPANY,**

MANUFACTURERS OF

**PAPER-FOLDING MACHINES,**

SHEET VARNISHING MACHINES.

FIFTY-SECOND STREET, BELOW LANCASTER AVENUE,

PHILADELPHIA, November 16, 1895.

Dear Sir:

We have recently secured in trade some of our Point Feed Paper Folding Machines of various styles, and those that we offer below are in very good order. Each machine will be set up and carefully tested in our shop before shipment, and any part that may be the least worn to affect the good working of the Machine will be renewed. They will be thoroughly overhauled, nicely cleaned and painted, and we offer them subject to acceptance after 30 days' trial. The list comprises:

- No. 1. Single Octavo, working 16-page sheets from 21x28 to 16x18 inches.
- No. 2. Single Octavo, working 16-page sheets from 22x32 to 16x18 inches.
- No. 3. One 16 and 32 page Machine, working sheets from 22x32 to 16x18 inches. Very desirable for book and pamphlet work.
- No. 4. One 24-page Insetting Machine. Receives a sheet containing 24 pages, cuts off 8, and inserts it in the remaining 16, thus delivering a 24-page section. Will also fold 16-page work.
- No. 5. Double 16-page Folding Machine for 12mo work, adjustable for sheets measuring 22x32 inches and smaller. Almost new.
  
- No. 7. Music Book Machine in which the first and second folds are parallel, and the third fold at right angles to the second. Will receive a sheet as large as 28x46 inches and is adjustable for smaller sizes.

These machines will be sold on the above terms at prices ranging from \$300.00 upwards, and if you are interested in anything on this list we shall be pleased to hear from you and give further particulars.

Yours very truly,

CHAMBERS BROS. CO.

# Latham Machinery Co. PRINTERS' AND BOOKBINDERS' MACHINERY....

Manufacturers of Everything in First-class . . . .

INCLUDING

Latham Rival Power Paper Cutter.  
Latham Rival Lever Paper Cutter.  
Latham Numbering and Paging Machine.  
Latham Power Embossing Machine.  
Latham Lever Embossing Machine.  
Latham Table Shears.

Latham Job Backer.  
Latham Stabbing Machine.  
Latham Roller Backer.  
Latham Standing Presses.  
Latham Round Corner and Punching Machine.  
Latham Index Cutter.

Latham Perforating Machines,  
.....MONITOR WIRE STITCHER,

...And all other Machinery for Printers and Bookbinders...

These machines are all of modern construction and have no superiors in the market.

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1813	32 x 52 N. S. Taylor, double cylinder press, air springs, tape, back up, . . .	\$2,000
1884	40 x 55 Hoe drum cylinder, 2-roller, rack and screw distribution, tape delivery, wire springs, . . .	1,000
1942	21 x 27 Potter, spiral springs, tapeless delivery, . . .	800
—	32 x 46 3-revolution Hoe press, in fine order, with Folder attached, . . .	1,500
—	36 x 53 Taylor, 4-roller, rack, screw and table distribution, tapeless delivery, air springs, . . .	1,150
2515	24 x 30 Cottrell & Babcock Drum, rack and screw, tape delivery, spiral sp'gs, . . .	750
2516	19½ x 24½ Taylor Drum, air springs, rack, screw and table, . . .	550
—	41 x 54 Potter Drum, 2-roller, spiral springs and tapeless delivery, . . .	1,000
2567	21½ x 23½ Hoe Pony Cylinder, complete with over-head fixtures, wire springs, . . .	650
2570	41 x 52 Campbell, 2-revolution press, front delivery, 2 rollers, . . .	1,800
2581	18 x 21 C. & B. Pony Cylinder Press, air springs and tapeless delivery, . . .	—
2593	Campbell complete, 6-column quarto, tapeless delivery, . . .	—
2600	20 x 25 Campbell, . . .	—
2612	22 x 28 Extra heavy Pony Whitlock, . . .	—
2618	32 x 48 Country Campbell, . . .	—
2632	26 x 34 Hoe, rack and screw, tapeless delivery, . . .	—
2646	17 x 22 Pony Potter, air springs, tapeless delivery, . . .	—
2651	19 x 24 R. Hoe, . . .	—
2657	21 x 26 Guernsey, . . .	—
2659	21 x 28 Cranston, tapeless delivery, spiral springs, . . .	—

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1244	30-inch Plow Cutter, . . .	23
1400	Plow Cutter, . . .	20
1669	14-inch Card Cutter, . . .	9
2503	28-inch Anson & Hardy, iron frame, Plow Cutter, . . .	20
2594	Eagle Card Cutters, . . .	88
2633	30-inch Rival, . . .	—
2647	30-inch Rival, . . .	—

### POWER CUTTERS.

2640	28-inch Acme self-clamp, . . .	—
2654	30-inch Sanborn Eclipse, . . .	—
—	36-inch Dooley, . . .	—

### HALF-MEDIUM JOB PRESSES.

—	13 x 19 Universal, steam and fountain, . . .	285
2656	13 x 19 O. S. Gordon, . . .	—
—	13 x 19 Globe, . . .	—

### QUARTER-MEDIUM JOB PRESSES.

—	10 x 15 Peerless, in fine condition, . . .	200
—	10 x 15 Universal, steam and fountain, . . .	210
2558	10 x 15 Gordon, steam, . . .	—

### EIGHTH-MEDIUM JOB PRESSES.

1114	7¼ x 11 Briggs Label Press, . . .	175
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—	6 x 9¾ Standard, . . .	\$ 70
2559	6 x 10 Prouty, . . .	85
2601	5 x 8 Columbian, . . .	—
2610	9 x 13 Nonpareil, . . .	—
2616	7 x 11 Gordon, . . .	—
2630	7 x 11 Gordon, . . .	—

### HAND PRESSES.

2655	8-column Hoe Washington, . . .	—
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### BOOKBINDERS' MACHINERY.

971	11¼-inch Sanborn Roller Backer, . . .	\$175
1267	Book Trimmer, . . .	85
—	26-inch Card Cutter, . . .	30
2523	28-inch Rosback Perforator, . . .	80
2543	24-inch B & C Perforator, . . .	70
2548	Marshall Round Corner Cutter, . . .	50
2550	24-inch Backer, . . .	70
2552	Hickok Stabber, foot power, . . .	30
2585	28-inch Rosback Foot Power Perforator, . . .	75
2951	13-inch Roller Backer, . . .	200
2615	28-inch Rosback Perforator, . . .	80
2619	No. 6 Standing Press, . . .	—
2620	17-inch Job Backer, . . .	—
2616	Small foot-power Corner Cutter and Punch, . . .	25
2642	Sanborn Book Trimmer, two heads, . . .	—
2644	Sanborn Book Trimmer, two heads, . . .	—
2645	28-inch Donnell Perforator, . . .	—
2649	24-inch B & C Perforator, . . .	—
2653	28-inch Steam Power Perforator, . . .	—
2637	Stabbing Machine, . . .	—

### RULING MACHINES.

1882	36-inch Hickok Ruling Machine feint line, . . .	140
2565	Lithograph Ruling Machine, . . .	—
2639	38-inch Piper, with patent striker, . . .	—
2643	36-inch Hickok, with Springfield striker, . . .	—
2638	Hickok, O. A., Striker, . . .	—

### WIRE STITCHERS.

—	2 No. 11 Thompson, . . .	175
1697	Brown Stapler, flat table, treadle, . . .	20
1746	Stapling Machine, . . .	20
2002	No. 2 Stapling Machine, . . .	18
2554	Saddle Back Stapler, . . .	24
2584	No. 1 Donnell, . . .	100
2596	No. 3 Donnell, . . .	175
2597	No. 4 Donnell, . . .	275
2613	No. 3 Donnell, . . .	175
2622	No. 3 Donnell, . . .	175
2621	No. 4 Donnell, . . .	275
2636	No. 1 Donnell, . . .	—
2650	No. 8 Saddle Back Stapler, . . .	—

### PAGING AND NUMBERING MACHINES.

1332	Seybold Numbering Machine, 4 and 6 wheel steel head, . . .	135
1453	Hoole, 4-wheel, brass head, . . .	110
1455	Hoole, 4-wheel, brass head, . . .	110
1456	Culver, Page & Hoyne, 4-wheel, brass head, . . .	120
1457	Swalback, with two heads, 4 and 6 wheel, brass, . . .	140
1459	Hoole, 4-wheel, brass head, . . .	115

1691	Cooper Paging Machine, 4-wheel head, . . .	\$120
1695	Hoole & Co. (Eureka), 6-figure steel head Numbering Machine, treadle, . . .	110
1704	Hoole Paging Machine, 4-wheel head, . . .	120
2589	Hoole Numbering Machine, . . .	—
2624	Champion Paging and Numbering Machine, 4 and 6 wheel head, . . .	—
2614	Latham Paging Machine, . . .	—
2623	New Style Champion, with 4 and 6 wheel head, . . .	—
2641	White Numbering Machine, steam and foot power, 6-wheel head, . . .	—

### FOLDING MACHINES.

—	6-column Forsythe, . . .	150
—	32 x 46 Stonemetz Folder; 3 and 4 folds, 8-page paster and trimmer, . . .	500
—	6-col. Quarto Stonemetz No. 30, size A; folds sheet 22 x 28 to 33 x 46; 4 folds, for hand feed or attaching to press, . . .	525
—	6-column Dexter Folder, . . .	500
1832	6-column Dexter Folder, . . .	350
—	One 7-column quarto hand-feed Dexter Folder, with paster and trimmer for 8-page paper, . . .	315
—	6-column quarto Dexter Newspaper Folder, attached to press, . . .	350

### ENGINES.

—	10 horse-power Horizontal Steam Boiler, nearly new, . . .	125
1415	2 horse-power Sombart, . . .	120
1516	1 horse-power Shipman Oil Engine, . . .	95
1615	1 horse-power Sombart Gas Engine, . . .	120
1675	1 horse-power Sombart, . . .	170
2648	10 horse-power Otto; fine condition, . . .	500
2609	4 horse-power Charter Gas Engine, . . .	—

### STEREOTYPE OUTFITS.

1753	17 x 30 Carleton, Caps & Co. Stereotype outfit, . . .	110
1964	1 Dorman Stereotype Machine, . . .	265
—	1 12 x 25 Carleton, Caps & Co. Stereotype outfit, . . .	90
2586	No. 5 Hoe Hand Molder, . . .	125
2587	No. 7 Steam Heating Block, . . .	50
2588	No. 20 Steam Wax Kettle, with gauge, . . .	15
2604	Murray Stereotype Machine, . . .	—
—	Saw Table, 24 x 24; Planer Table, 12 x 16; Trimmer Table, 18 x 24, . . .	250

### ELECTRIC MOTORS.

1780	20 horse-power Belding Motor, . . .	600
1750	¾ horse-power Hawkeye Motor, 500 volt, . . .	80

### TYPE AND MATERIAL.

50 Stands; several hundred Cases, Galley Racks; 2 Times Mailers.

### MISCELLANEOUS.

1025	7-column Inking Apparatus, . . .	12
1053	7-column Inking Apparatus, . . .	12
—	Finishing Press; 50 Chases, wrought iron, all sizes; 2 Stereotype Beating Tables, . . .	—
—	20 all-iron Hoe galley racks, . . .	—
—	13 cases for brass bound boards, . . .	—
—	2 Proof Presses, . . .	—

CORRESPONDENCE INVITED.

No. 11, 1895.


EVERY MACHINE on our list has been thoroughly overhauled and is guaranteed in perfect working order. + + + + +

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DESIGNERS  
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EVERY METHOD OF  
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## "HE AS HAS GETS"

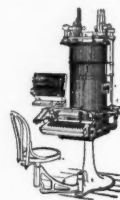
Is a very true saying, and is especially applicable to the users of Thorne Typesetting Machines. Many of the orders now being received are from publishers who have heretofore used only one or two machines. For example



**The New York Evening Post  
Now uses 15 Thorne Machines!**

They started with three, saved money, kept up the handsome appearance of their paper, and order a dozen more. **HAVE YOU ORDERED A THORNE YET?** For information call on or address,

**Thorne Typesetting Machine Co.**  
34 Park Row, New York City. 139 Monroe Street, Chicago.



The Celebrated  
and Unexcelled

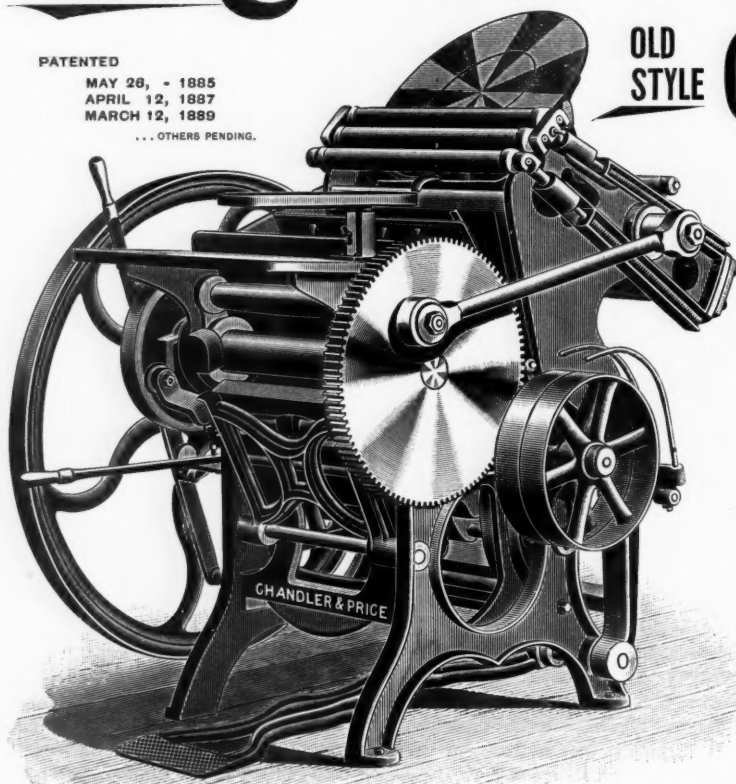
# Chandler & Price

Not for the Least Money,  
but Cheapest in the end.  
**A TIME and MONEY SAVER.**

PATENTED  
MAY 26, - 1885  
APRIL 12, 1887  
MARCH 12, 1889  
... OTHERS PENDING.

OLD  
STYLE

# GORDON PRESS



### ...SIZES AND PRICES...

Eighth Medium,	7 x 11	{ with Throw-off and	= \$150.00
"	8 x 12	{ Depressible Grippers }	= 165.00
Quarto Medium,	10 x 15	" "	= 250.00
Large Quarto,	12 x 18	" "	= 300.00
★ Half Medium,	14 x 20	" "	= 400.00
★ " "	14½ x 22	" "	= 450.00
Steam Fixtures,	"	"	= 15.00
Chandler & Price Fountain,	for either size press,		= 20.00
Buckeye Fountain,	"	"	= 10.00

★ With each Half Medium are four rollers, thus securing superior distribution.

With each press there are three Chases, one Brayer, two sets of Roller Stocks, two Wrenches and one Roller Mold.

No charge for boxing and shipping.

All our goods guaranteed in every respect.

N. B.—None genuine without the name of Chandler & Price, Cleveland, Ohio, cast upon the rocker.

**WE CHALLENGE COMPARISON.**

**Over 5,000 Sold!** Not one returned to the manufacturer.

**AN UNEQUALED RECORD.**

**FOR SALE BY DEALERS ONLY.**

**Buy the BEST at FIRST and thus SAVE REPAIR BILLS.**

## Money Saved

Each one is thoroughly overhauled before it is put upon the market and it carries with it our guarantee when it leaves our establishment. We have for sale this month the following list:

Hoe 3-Revolution, 33 x 46, with Folder attached.  
Taylor Double Cylinder, 30 x 45½.  
Cottrell & Babcock, 31 x 46.  
Campbell Drum, 31 x 46.  
Campbell Drum, 23 x 28.  
Potter, 33 x 50, Tapeless Delivery.  
Acme, 31 x 46.  
Universal, 13 x 19, Steam Fixtures and Fountain.  
Universal, 13 x 19, Steam Fixtures and Fountain.  
Improved Model, 7 x 11.  
Gordon, Old Style, 7 x 11.  
Gordon, Old Style, 7 x 11.

Gordon, Old Style, 8 x 12.  
Gordon, Old Style, 9 x 14.  
Prouty, 8½ x 12½.  
Improved Gordon, 13 x 19.  
Peerless, 8 x 12, with Throwoff.  
Ruggles' Rotary, 4¾ x 7½.  
Eight-column Franklin Hand Press.  
Acme Power Cutter, 32-inch, Self-clamp.  
Leader Lever Cutter, 30.  
6 Horse-Power Baxter Engine and 8 Horse-Power Boiler.  
Proof Press, 10 x 31.

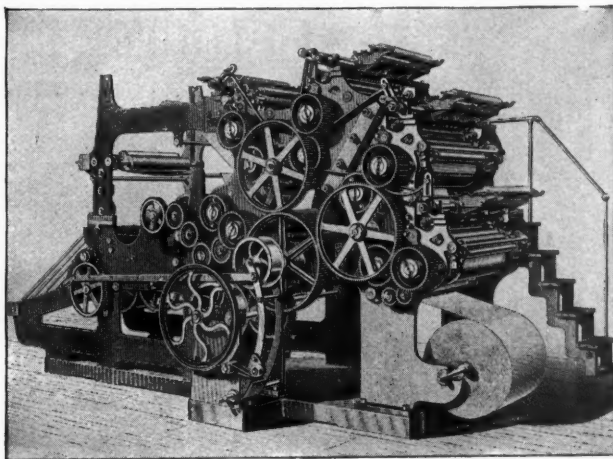
By comparing this list with that published in THE INLAND PRINTER last month, you will note that ten of the presses and cutters enumerated in the first list are missing from the second. They have been sold and are now running in different offices about the country. If there is any doubt in your mind about the advisability of buying our secondhand machinery, we would like to put you in communication with some of the purchasers of these machines. We think your doubts would then be dispelled.

We deal in all kinds of printers' supplies, both new and secondhand. We also manufacture the "Star" brand of printing inks. Have you ever tried them? If you will drop us a line we will send you some specimens of fine work done with them.

Write to us for prices and terms on anything you are about to buy.

**Edward K. Graham & Co.** 516 Commerce Street, Philadelphia, Pa.....

## Why not have Art Supplements or Art Covers?



THEY mean Life and Health for your business; Life and Health for your advertising columns. Have fine illustrations in black, or throw a bit of color into your pictures. Have illustrations that illustrate. Illustrations that hold the mirror up to nature, until the printed page is as rich and warm in color as the scene itself. **You can do it!**

We will send you specimens of the color work of our new Rotary Presses and descriptive literature upon application.

Our machines do work which must be seen to be appreciated.

**The Kidder Press Manufacturing Co.**

Get Posted 

26 to 34 Norfolk Avenue, BOSTON, MASS.

OVER 2,600 OUTFITS SOLD SINCE OCTOBER, 1892.

NO PRINTER CAN AFFORD TO DO WITHOUT IT WHO WISHES TO  
DO FINE WORK.

## The New Tint Block Process.

PRICE \$15.00

Including Material, Tools for Working  
and Instructions.



OUR NEW TINT BLOCK PROCESS enables every printer to make his own tint blocks, color plates, ornaments for embellishing a fancy or eccentric job, embossing dies, etc., without the services of an engraver. The handling of the Process and tools is so very easy that it must be adopted by every letterpress printer, as it enables him to decorate his work, and produce elegance and effect in commercial printing with the greatest ease and dispatch. Absolutely no experience required, as with our Patent Plates, Tools and Book of Instruction, any intelligent compositor or pressman can do his own engraving, and make tint blocks of all kinds in a variety of designs for single letters or whole forms, and at trifling expense.

We have now ready for distribution our Catalogue of

### Ornaments for Books and Jobwork.

It contains over 1,000 new artistic designs in Sectional Vignettes, Head, Tail, Corner and Side Pieces, Ornamental Borders, Pictorial Blocks, Initial Letters, etc. These goods are all novelties, new and original with us. They are not typefoundry creations, but have been designed especially to enable the compositor to more fully cope with the pen artist in embellishing artistic printing. We have printed the book in twenty colors and tints, size 9 1/4 by 12 1/4 inches, and have made it a color study as well as offering suggestions in the practical use of our Tint Block Process. Sent only upon receipt of 25 cents, which amount will be credited on first order for any of our goods.

EVELYN PATENT TINT BLOCK CO.,

NEW TINT BLOCK PROCESS.  
VIGNETTES AND ORNAMENTS  
FOR BOOKS AND JOBWORK.  
NOVELTIES IN BRASS RULES,  
RULE TERMINALS, ETC.

Manufacturers of  
Specialties for Printers,  
Baltimore, Md.



## Holding a High Position.

Yes, he's got it and he's clinging to it with a tight grip. When you're up, keep there.

The "Wetter" is one of the surest steps to success in printing. It not only enables the plodding printer to get up, but it helps him to hold a high position in his calling. Maybe the price is what stumps you. Chances are you'd save its cost (if you had it) in the next job you'll lose through not having it. Shall we say more to you in a private letter?

JOSEPH WETTER & CO.

20 & 22 Morton Street,

.... BROOKLYN, N. Y.

# SANDERS

# ENGRAVING

## CO.

34 N. Broadway,  
ST. LOUIS,  
MO.

Send for  
Specimens  
& Prices.

PHOTO-ENGRAVERS

HALFTONE-ENGRAVERS

ZINC-ETCHERS

DESIGNERS



OUR...

## Monadnock Mills

is an Extra Superfine Flat Writing Paper. It is an elegant white wove paper, suitable for the finest grades of office stationery. It is unexcelled for beauty of finish and writing qualities. ∴ ∴ ∴ ∴ ∴ ∴ ∴



OUR...

## M. B. P. Co's Ledger

runs uniform in color, is strong and double sized, and will write and erase as well as any first-class ledger made. It never fails to give satisfaction. ∴ ∴ ∴ ∴

Moser-Burgess Paper Co.

237-239 Monroe St., Chicago.

Leatherettes,  
Leathers,  
Bookbinders' Boards,  
Bookbinders' Supplies,  
Bookbinders' Machinery.

In  
Every  
Style  
and  
Variety.



We are Specialists in the lines named above. Our motto is Excellence!



## Gane Brothers & Co.

.... 179 Monroe Street,  
Chicago.

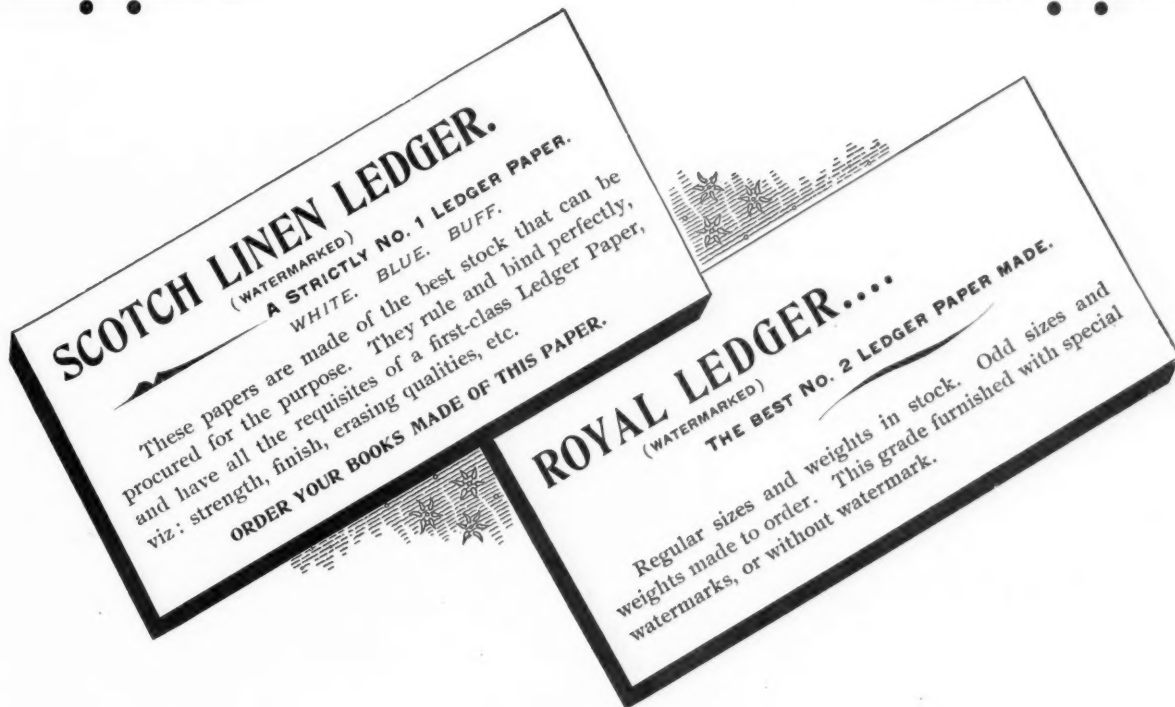
81 Duane St., New York City.  
406 North Third St., St. Louis, Mo.

LARGEST VARIETY

• •

... BEST QUALITY ...

• •



.... PARSONS PAPER COMPANY,

Send for Samples.

HOLYOKE, MASS.

# WESTERN COATED PAPER & CARD COMPANY, CHICAGO, ILL.



MANUFACTURERS OF ALL KINDS OF



Coated and Enameled Papers,  
Enameled Book Paper,  
Blanks and Boards,  
Label Paper, etc., etc.

Lithograph Paper,  
Cover Paper,  
Translucent Bristol,

PRINTERS' GOODS, SUCH AS ENAMELED BOOK AND COVER PAPERS,  
WE ARE SELLING TO JOBBERS EXCLUSIVELY.



238-240 ADAMS ST.

CHICAGO.

HEADQUARTERS FOR....

LOFT-DRIED FLAT WRITINGS, EMBOSSED  
BOARDS, FANCY PAPERS, RULED HEADINGS  
ENVELOPES, WEDDING STOCK, ETC.

All of the above stock manufactured by our own mills. Capacity, 30 tons daily.  
Sample Book of our complete line of Flats and Ruled Headings, with quotations, sent on  
application. Small as well as large mail orders solicited.

W. O. TYLER, President.

F. P. TYLER, Sec. and Treas.

## American PAPER Company,

50 and 52 Custom House Place,  
CHICAGO.

Our Specialties are

COLUMBIA AND TACOMA BOND.  
COLUMBIA AND TACOMA LINEN LEDGERS.  
AMERICAN SUPERFINE FLATS.  
WHITE AND CREAM LAID AND WOVE.  
EXTRA FINE AND WINAMAC WHITE.  
WOVE FLATS.  
BOOK AND NEWS of all grades.

Have just issued new price lists for Cardboard and Envelopes and a  
new revised list of job in Book, Print, Flats, Covers, etc. Please write  
for them.

Bradner Smith & Company,  
...Paper Makers...  
Chicago.

WE HAVE SOME  
**EXTRA BARGAINS**  
.. IN ..

FLAT AND RULED PAPERS,  
ENVELOPES,  
CARDBOARD, ETC.

Send for Samples and Bargain Catalogue.

We Manufacture ..  
Ledgers,  
Superfines,  
Fines,  
Bonds,  
Linen,  
Colored Flats,  
Bristols,  
Ruled Stock,  
Wedding Stock,  
etc., etc.

## LEATHERETTE

Is waterproof and imitates leather in  
all grains and colors. For cut-flush  
covers it has no equal. Send for sam-  
ples to

A. W. POPE & CO.

General Agents,

45 HIGH ST.

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BOSTON.

W. C. GILLET,  
PRESIDENT.

A. T. HODGE,  
VICE-PRES'T AND TREAS.

GEO. D. FORREST,  
SECRETARY.



## Chicago Paper Company

### PAPER

OF ALL KINDS USED BY  
PRINTERS AND PUBLISHERS.

Telephone No. 251.



120-122 Franklin Street,  
CHICAGO.

Agents for Parsons Paper Co's Celebrated Writings, Bonds, etc.

Special attention given to furnishing regular publications.

N. W. TAYLOR.

GEO. H. TAYLOR.

JAMES T. MIX.

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Wholesale

### .. PAPER ..

DEALERS...

207 & 209 Monroe Street, CHICAGO.

WE CARRY A COMPLETE LINE  
... OF THE FOLLOWING ...

Bond, Ledger, and all grades Flat Writing Papers,  
Cardboards, Book and Cover Papers, etc.

Tileston & Hollingsworth's  
Plate and other grades.

A SPECIALTY OF  
PRINTING PAPER IN ROLLS.



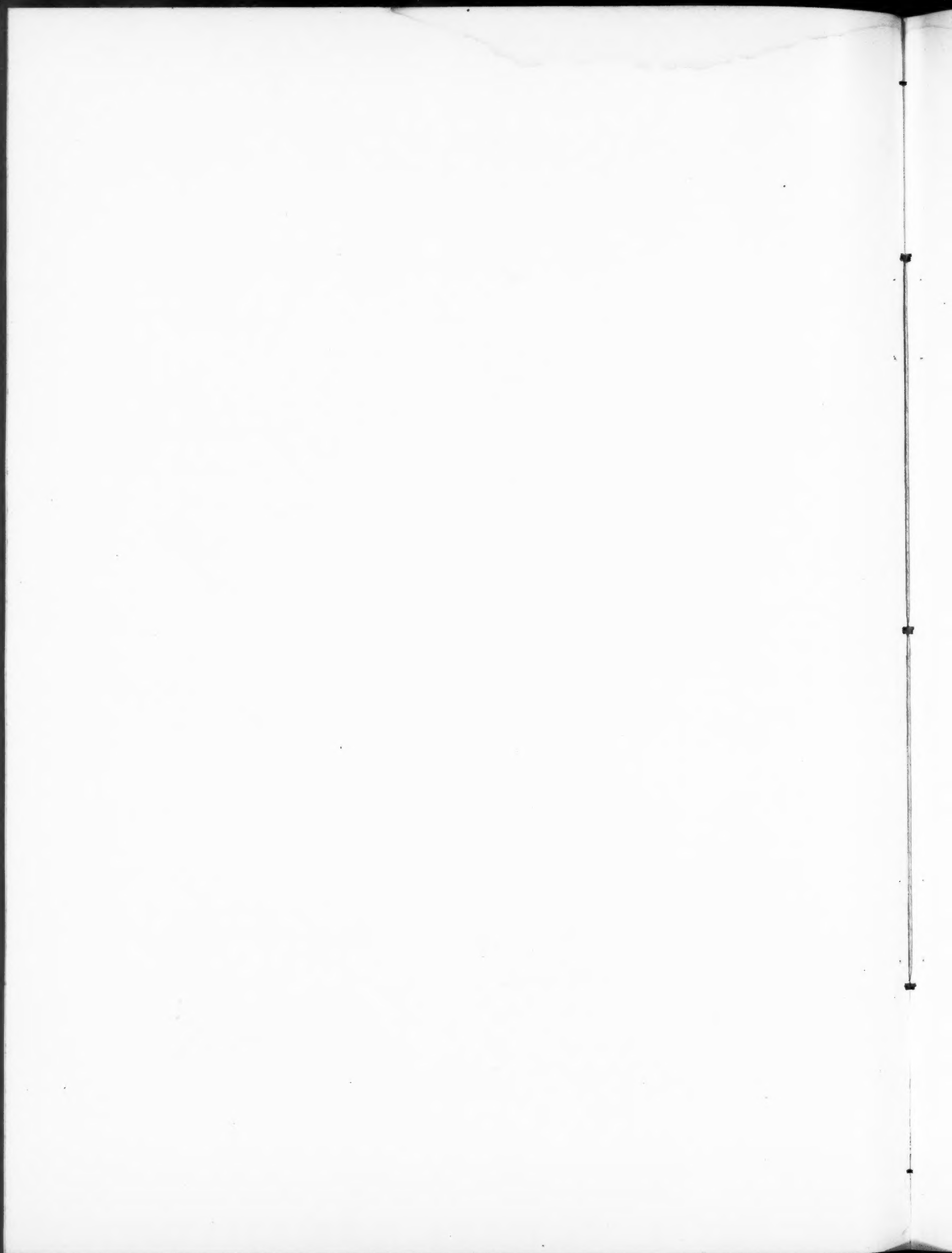
THERE ARE  
**NO BETTER INKS**  
THAN THOSE  
MADE BY  
**CHAS FNEU**  
**JOHNSON & CO**

PRICES ARE ALWAYS  
RIGHT.

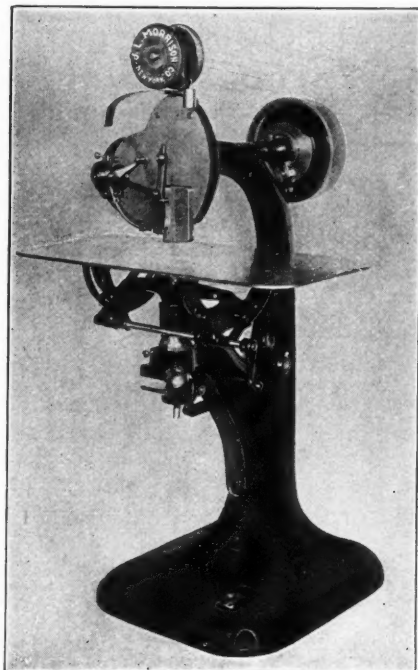
THIS THREE COLOR  
PLATE SHOWS THE  
POSSIBILITIES OF

**L**APPED COLORS





# Brain Power and Wire Stitchers



THE above is a cut of the most wonderful Wire Stitcher ever invented, our "NEW PERFECTION," patented 1895, representing as it does abundance of brain power. These machines are made in four sizes and are unrivaled for simplicity, instantaneous adjustment and perfect work. Capacity from one sheet of tissue to one and a half inches solid stock. All machines guaranteed as represented.

Send for folders giving full particulars to

**The J. L. Morrison Co.**

15 - 17 Astor Place,  
New York.

NOTE.—Do not overlook the fact that we are the most extensive reelers of the best quality **Bookbinders' Plated Wire** in any country. Sizes: 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28 and 30 Round, and 18 x 20, 20 x 23, 21 x 25, 22 x 26, 23 x 27 and 24 x 29 Flat.

Prompt shipment from stock and prices rock bottom.

# Linden Loft Dried Papers

Are  
the  
Best!

BONDS, LINENS,  
LEDGERS,  
FLATS, BRISTOLS, MAPS,  
RULED GOODS.



*Specialties of all kinds made to order.*



Linden  
Paper Company,

Holyoke, Mass.

# Keith Paper Company

TURNER'S FALLS, MASS.

FACSIMILE  
OF  
WATERMARKS.



SEND  
FOR  
SAMPLES.

**KEITH LEDGER PAPERS** are well made, strong, hard sized, rule nicely, write easily, erase and rewrite without difficulty, and have been given the preference by good judges in competitive tests with all other leading brands of Ledger papers.

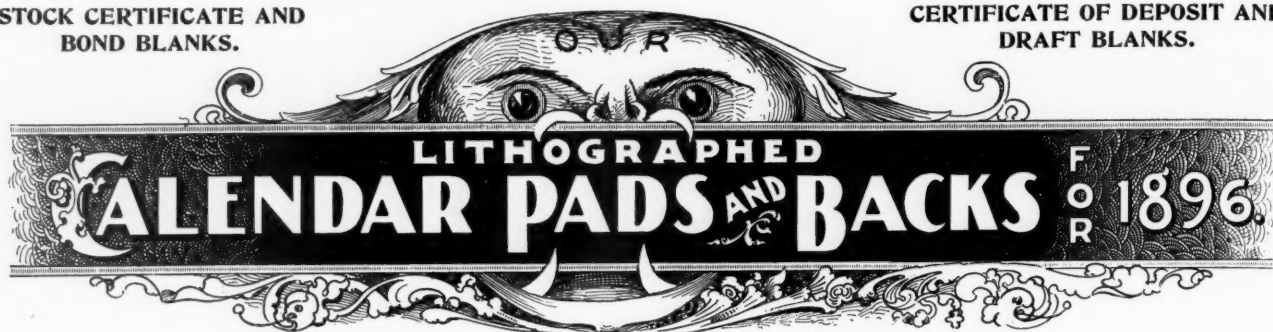


**RAVELSTONE** Flats are made in Laid and Wove, White and Perfection Tints, and are used by Lithographers, Stationers and Printers for first-class Commercial Stationery for Banks, Insurance Offices and Business Houses generally. These papers are also put up ruled and folded, in usual sizes.



**WESTLOCK** Flats are well known and highly prized for their good color, cleanliness, freedom from imperfections and all adulterants, strength, hard sizing, and are used for all kinds of commercial work, being especially preferred by makers of Blank Books, because they are thicker for the weight than other papers. These papers are put up folded, and in Note, Letter and Bill Heads, etc.

The above Papers are offered to the Trade through Agents located in the principal centers of distribution throughout the Country.

STOCK CERTIFICATE AND  
BOND BLANKS.CERTIFICATE OF DEPOSIT AND  
DRAFT BLANKS.

ARE PRONOUNCED THE BEST AND CHEAPEST ON THE MARKET.

Samples and Prices to the Trade  
for the asking.**GOES** Lithographing Co.,  
160 TO 174 ADAMS ST., CHICAGO.

If anyone had offered you

**A Gold Dollar for  
Seventy-five  
Cents**

five or ten years ago, you would have been justified in regarding the proposition as rankly suspicious. But 1885 or 1890 is not today. In fact, to make a long story short, in a large department store in Chicago this year, that very offer was made, and thousands of people got in line very promptly and availed themselves of it. Chicago people are keen after a good thing. And it paid to trade dollars away for seventy-five cents each—that's a *fin de siècle* discovery.

Wherefore, when we offer to trade out your old type-killing quoins and put in at a nominal difference (about enough to pay our advertising expenses), the best printers' quoin the world has ever seen, don't look suspicious, but just come right along and get into line, and take your share while it's going—he who hesitates may get left, for we don't intend keeping up this thing all the time.

**UNION QUOIN COMPANY,**

358 Dearborn Street, CHICAGO.

**It is an Old Song—**

This we hear about hard times nowadays. If a printer is afflicted with hard times it is because he is doing hard times printing. Get good type and a good press—do good work—and the hard times with you will melt away like proverbial mists before a morning sun. Do printing that people can't do without and you will be able to dictate your own terms. You must have the right kind of material, of course, and there is where we come in. Write to us about it.

**The Manhattan Type Foundry**

54 Frankfort St., New York.

**New and Improved Machinery and Tools**

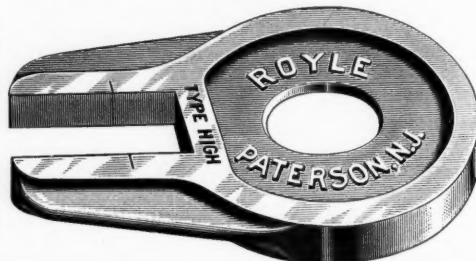
FOR THE USE OF

**PHOTO-ENGRAVERS.**

We offer a line of carefully designed, reliable

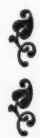
**ROUTERS,  
SAWS,  
BEVELERS,  
EDGERS, Etc.**

We are prepared to furnish full particulars on application and solicit correspondence from all interested in Engravers' Machinery.

**JOHN ROYLE & SONS, Paterson, N. J., U. S. A.**



## Dexter Book Folders



## THE NEW Quadruple

SIXTEEN

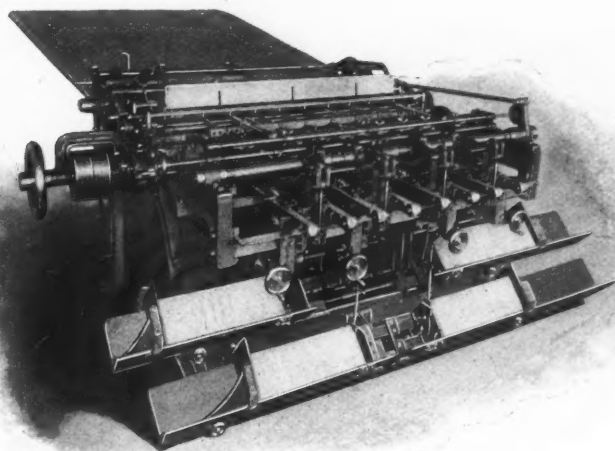
AUTOMATIC POINTS  
will register accurately on  
Rapid Drop Roll Folders,  
sheets with lost guide edges.

will also INSERT  
and form  
two 32-page  
sections.



**F. L. Montague & Co.,** Sole Agents

17 Astor Place, New York.  
315 Dearborn Street, Chicago.



E. MENUEL & SONS,  
HONORABLE MENTION.  
LONDON, 1862.  
  
PRIZE MEDAL,  
SYDENHAM, 1865.



E. MENUEL & SONS,  
PRIZE MEDAL,  
LONDON, 1870.  
  
HONORABLE MENTION,  
PARIS, 1878.

## ...Missouri... Brass Type Foundry Company

SUCCESSORS TO  
E. MENUEL & SONS,  
LONDON, ENGLAND.

No. 1611 South Jefferson Ave.  
ST. LOUIS, MO.

Manufacturers of

# BRASS TYPE

of Every Description, for ....

.... BOOKBINDERS,  
.... EMBOSSERS,  
.... HAT TIP PRINTERS  
and WOOD PRINTERS.

MADE OF OUR CELEBRATED  
EXTRA QUALITY OF HARD BRASS.

... SEND FOR SPECIMEN BOOKS.

NOT IN THE TYPE TRUST.

## "Stiff and Tacky"—

Do your half-tone inks get that way? If they do they cause the form to pull off particles from the paper, the rollers become dirty and gummy, the fountain clogs up, and the best paper in the world would not enable you to get out a good job. Good work requires good ink. Try our

## Fine Half-tone Blacks.

We have yet to hear the first complaint about them, and from what we know of them we are sure we never will. They are the best that money can buy, and it don't take much money either.

**ROOSEN INK WORKS,**

56-58 John Street,

BROOKLYN, N. Y.

# Samuel Bingham's Son Mfg. Co.



Manufacturers  
... of

## PRINTERS' ROLLERS

Nos. 22-24 Custom House Place,  
CHICAGO, ILL.



SOLE AND EXCLUSIVE MANUFACTURERS OF

**PARAGON** SOLIDIFIED TABLET GUM  
AND  
**EXCELSIOR** LIQUID TABLET GUM.

The Best and Cheapest Composition ever invented for Tablets, Pads, etc.

A material of excellence and perfection, surpassing all others. Elastic and tough as rubber.

Warranted not to Break or Scale, not to Pull Off on the Edge of Sheets, and to be Unaffected by Heat.

AFTER USING THIS YOU WILL USE NONE OTHER.

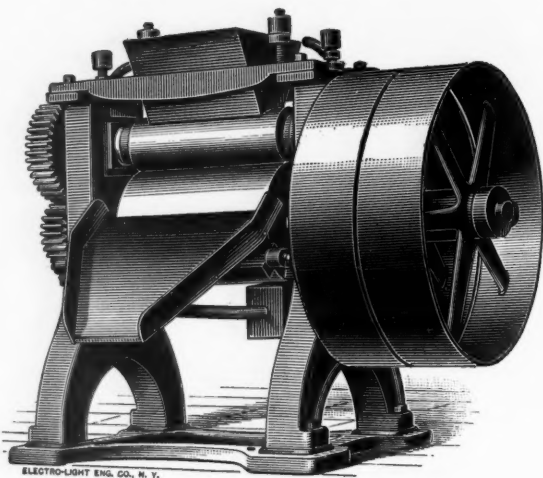


**KISSINGER & LAU, NEW YORK,** FULTON, COR. DUTCH ST.  
Dealers in Printers' Materials of every description.



## Pony Mill

for Grinding  
Small Batches of  
Printing Ink.



ELECTRO-LIGHT ENG. CO., N. Y.

For Prices and Terms, address

**KENT & HALY,**

Manufacturers of all kinds of

**Printing Ink Machinery,**

254 Plymouth Street,

BROOKLYN, N. Y.



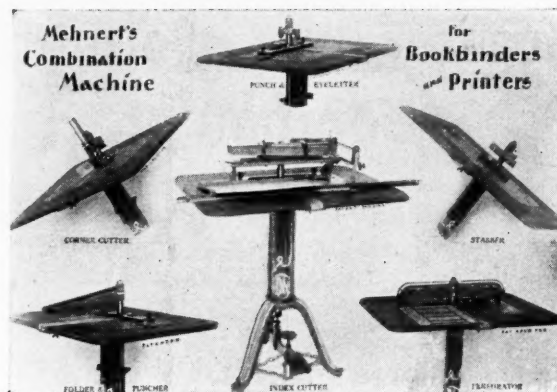
## SIX MACHINES IN ONE!

### Mehnert's Combination Machine

FOR BOOKBINDERS.

Just the thing for country offices or for small city offices.

Why buy separate machines when this one will do all your work as well, and costs much less?



Printers can put in one of these and save many dollars in bindery bills. The Machine includes:

INDEX CUTTER, PUNCH and EYELETTER,  
CORNER CUTTER, STABBER,  
PERFORATOR, SECTION FOLDER and PUNCHER.

Send for descriptive circular to

**FRED MEHNERT,** PATENTEE AND SOLE MANUFACTURER,  
GOSHEN, IND.

FOUNDED 1869. OLDEST IN THE WEST.

## The Buckie Printers' Roller Co.

Trial Orders Solicited.

Satisfaction Guaranteed.

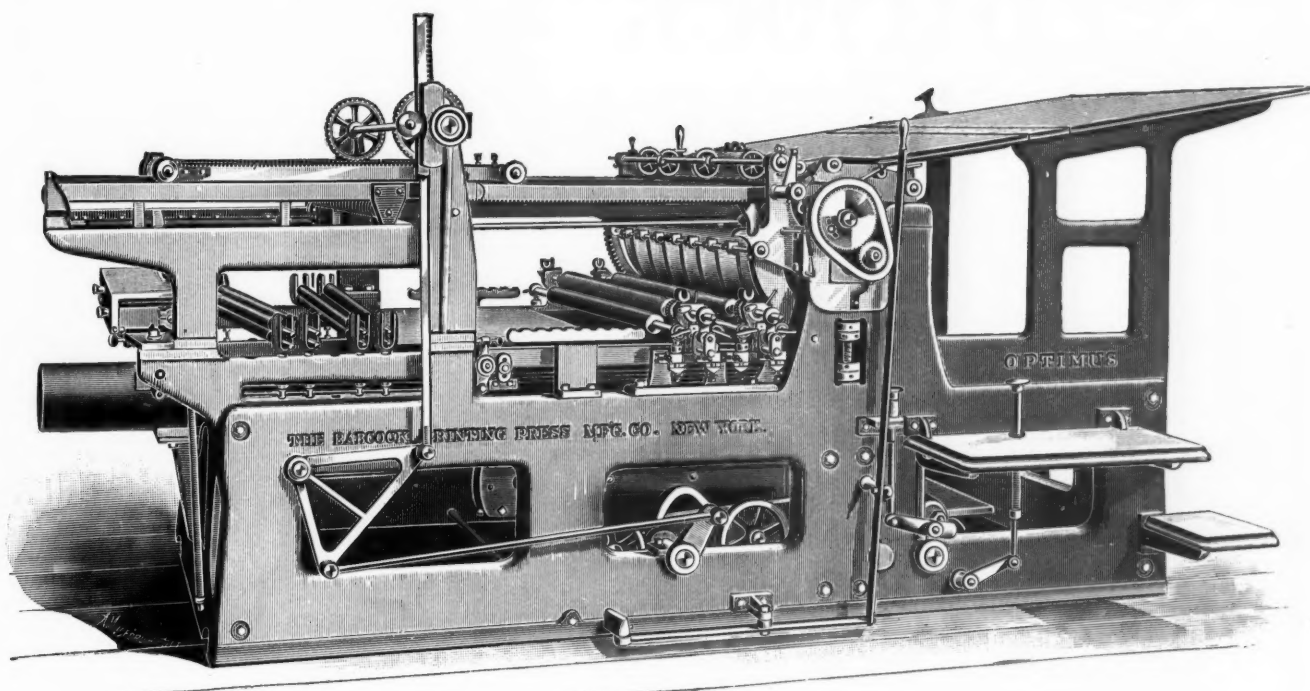


Telephone, Harrison 435.

Address: 421 and 423 Dearborn Street,  
Chicago, Ill.

# The Babcock Optimus

## New Series Two-Revolution Presses.



### Front Delivery = = = Printed Side Up.

Built especially heavy for fine half-tone, catalogue, book and letterpress work.

Absolutely rigid impression and perfect register.

The only perfect front-delivery—printed side up—without fly, grippers, or adjustments of any nature, from smallest to largest sheet.

The BEST Two-Revolution Press built.

### Babcock Printing Press Mfg. Co.

FOR CATALOGUES, PRICES, ETC., APPLY TO

**Barnhart Brothers & Spindler**

TYPEFOUNDERS

General Western Agents

CHICAGO.

FACTORY—NEW LONDON, CONN.

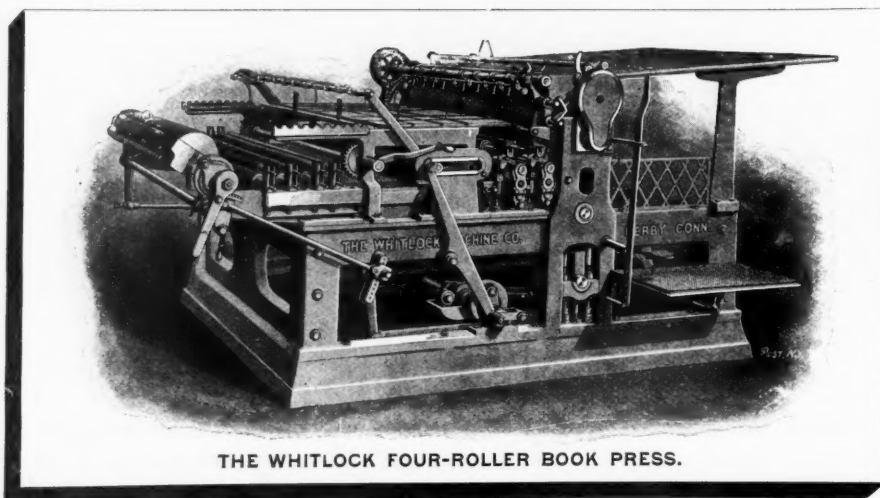
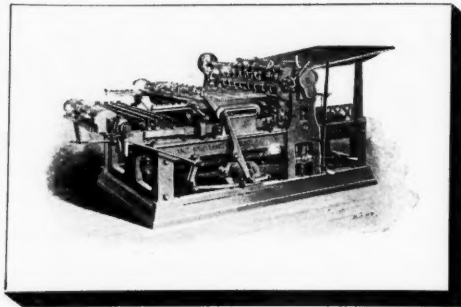
C. A. COLLORD, Manager, New York Office, 9-10 Tribune Building.

And their branches

- GREAT WESTERN TYPE FOUNDRY, Kansas City, Mo.
- GREAT WESTERN TYPE FOUNDRY, Omaha, Neb.
- ST. LOUIS PRINTERS' SUPPLY CO., St. Louis, Mo.
- MINNESOTA TYPE FOUNDRY CO., St. Paul, Minn.



# The Whitlock Pony Press



THE WHITLOCK FOUR-ROLLER BOOK PRESS.

With  
Printed Side Up  
Delivery.  
Unsurpassed for  
ease of handling  
and steady  
production....



*Not a SINGLE new device, but a DOZEN  
money-saving improvements.*

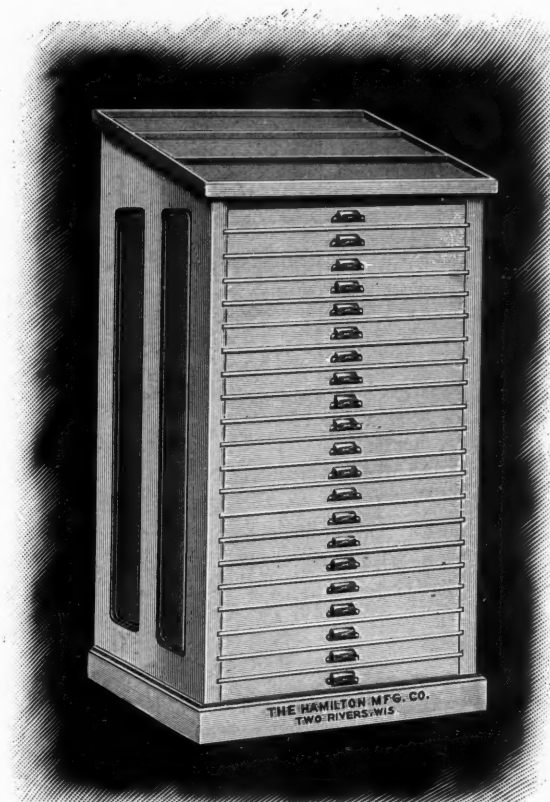
## WHITLOCK MACHINE CO.

*Sales Offices:*

132 Times Building, - NEW YORK.  
10 Mason Building, - BOSTON.  
307½ Pine Street, - ST. LOUIS.



**Factory: Derby, Conn.**



PINE CABINET.

## DEATH

... will soon steal its inevitable march on the old year. Youth and vigor—old age and decrepitude—are the morning and evening of all things material. This truth applies to business as well, but there is an advantage; the evil day can be put off by the infusion of new blood. A business has its birth, its growth, its period of seeming inactivity—and finally the end. Ward off the end—infuse new blood—new ideas, into your shop. In other words, keep abreast of the times. It is positive economy to add to your outfit every labor-saving or rent-saving device obtainable. We are the physicians whom you should consult.

**THE HAMILTON MFG. CO.**    ❄   ❄   ❄

**TWO RIVERS, WIS.**

# Wood Type

... AND ...

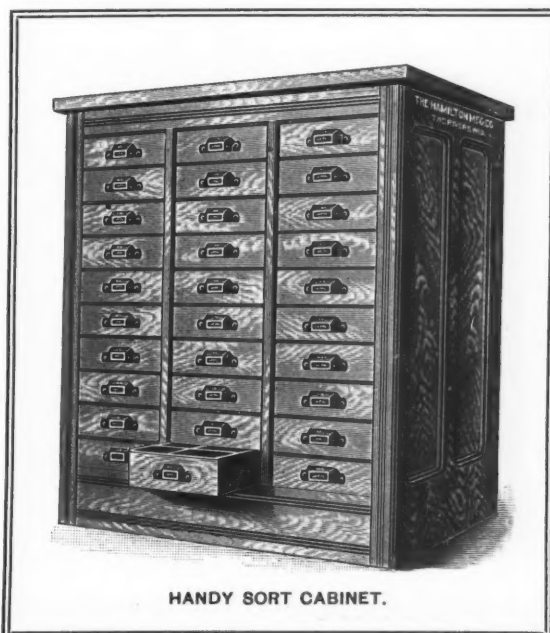
**PRINTERS' FURNITURE**

**OF SUPERIOR QUALITY.**

**T**HE great success of our goods prompts us to further efforts. We are constantly enlarging and improving our line. Our large and complete catalogues should be in every printers' hands. Ask your dealer for them or send to us direct.

**REMEMBER** we work in beautiful hard woods and finish in the natural color. We don't make cheap, stained furniture. Ask your dealer for our goods—insist on getting *the best*.

**The Best is the Cheapest!**



HANDY SORT CABINET.

## The Printer is Always Sensible

who buys

**SUPERIOR  
COPPER  
MIXED TYPE**

Made only by

**BARNHART BROS. & SPINDLER**

183 to 187 Monroe Street,

**CHICAGO.**

No Connection with any Trust or Combine

BRANCHES { GREAT WESTERN TYPE FOUNDRY, KANSAS CITY.  
GREAT WESTERN TYPE FOUNDRY, OMAHA.  
MINNESOTA TYPE FOUNDRY CO., ST. PAUL.  
ST. LOUIS PRINTERS' SUPPLY CO., ST. LOUIS.

PHONE  
MAIN  
3  
4  
8  
8

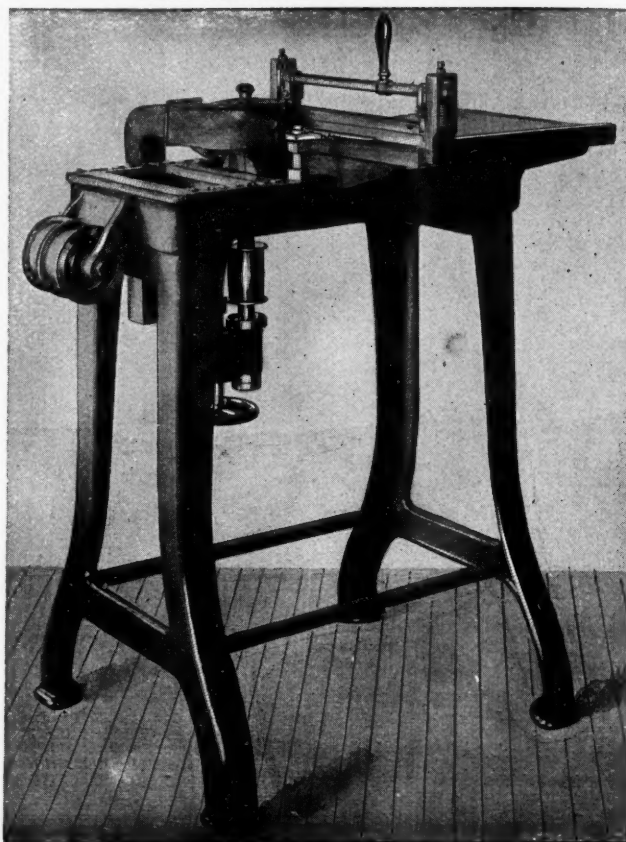
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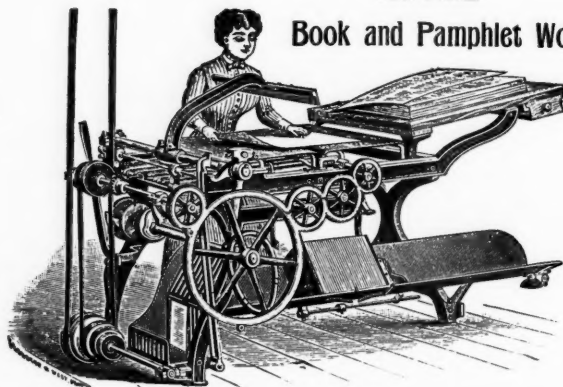
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